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EDITED BY

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LONDON:

WARD, LOCK & BOWDEN, LIMITED,

WARWICK HOUSE, SALISBURY SQUARE, E.C.
*NEW YORK: EAST TWELFTH STREEF. MELBOURNE: ST. JAMES'S STREET.

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CONS TT 323 D29 .1893

PREFACE.

"NE'S home is just what one makes it." This may be a truism, trite and threadbare, and, to use a familiar mode of expression, worn to the bone; but, nevertheless, it will bear repeating again, and doubtless will be repeated by many others besides myself to the end of time. The state of a man's home, and a woman's home too, is as sure an index to what they are as a man's friends and a woman's friends too are a key to their character and general habits. There is no rule, it is said, without an exception, and force of circumstances may sometimes tend to alter the case; but rules, again, are proved by exceptions, and when decent people are found in a badly ordered home, it is in all probability through illness and lack of bodily strength to put things to rights that an untoward condition of the home has been brought about.

Given bodily strength to work; time, even though it be in spare half hours that are few and far between; a few shillings to provide the needful materials, and a strong will to do what is necessary, it is hard to say to what pitch of cleanliness, neatness, and order the home may be brought by resolute and hard-working men and women. Further, it is to help all such as these to master the details of what should and ought and must be done to make a house not only clean and decent in every particular, but even beautiful and attractive in its appearance from basement to attic, that Mr. George Edwinson has written and given to the people at large the instructions and directions on "House Painting and Papering" that are to be found in this, the fourth volume of Ward, Lock & Bowden's "Amateurs' Practical Aid Series." It is a fundamental maxim of English law that "Ignorance of the

Law excuseth no man," although no man by any possibility whatever can have law on the brain to such an extent as to be aware of and conversant with even the titles of a thousandth part of the Acts of Parliament by which English life is bound and fettered, much less to know and understand the meaning and tendency of them. And yet our legislature is ever in the throes of parturition, and session after session sees fresh additions to the incomprehensible and unfathomable mass. The same, however, cannot be said of the way to keep a house up to date, and how to do it, for everything that it is needful to know is computed within the covers of this little book, so that it may be said far more truly of its contents that of the countless items that go to make up English law and jurisprudence, that "Ignorance of House Painting and Papering excuseth no man." And here the term man, as in Acts of Parliament, includes the woman.

And when all has been done that may be done to ceilings, walls and wood-work, even to "STENCILLED DECORATION FOR WALLS," which Mr. L. L. STOKES has described for the guidance of those who may prefer colouring in distemper and ornamenting the surface of the walls with stencil work instead of covering them with wall paper, the occupant of any dwelling may, if he will, turn to and decorate his floors under the instruction of Mr. Mark Mallet, whose facile pen and pencil set in action by his marvellous ingenuity has enabled him to prove himself one of the most valuable friends that amateur workmen possess. And that I am in no way guilty of exaggeration in asserting this, I need only point to his chapters on "Floor Staining and Decoration," which form Part III. of this volume.

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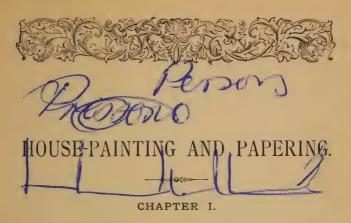
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INTRODUCTORY-TOOLS AND APPLIANCES.

Intentions and aim of writer—Requirements of small house-owners—Aid from friends—Hints from oil and colour-man—Readers in out-of-the-way places—Theoretical house—Commencement at top of house, and why—First jobs to be done—Care of furniture if left in room—Necessary tools: distempering brush—Stopping knife and its uses—Rubbing down old paint—Trestles and plank for platform—Easily-made trestles—Protective costume for workman—Washing ceiling: how done—Mode of using brush—Stopping cracks or flaws in ceiling—How to stop cracks—Clearing old paper from walls—Why necessary—Description of process—Removal of nails, etc.



N this little handbook on House-painting and Papering, the writer does not presume to teach those about to enter the profession, nor to improve those already engaged as professional painters. He writes as an amateur painter for his brethren in

out-of-the-way places, his sole aim being to aid them with hints and instructions in the art, sufficiently clear

Intentions and aim of writer.

and comprehensive to enable them to lay on a bit of colour in their own homes. To ensure the best practical advice in carrying out this work, he has engaged the services of a practical painter, who will furnish those little wrinkles which go to fill up the measure of success in finishing a job.

With the increase of small house-owners, due to the facilities for acquiring house property afforded by building societies to thrifty workmen, there has arisen a small house demand for a less costly means of keeping houses in repair than that of engaging the services of professional painters,

paper-hangers, and decorators to do every little necessary repair.

Many such house-owners would gladly employ their leisure hours in improving the appearance of their little properties if they knew how to set about it, the tools and materials they should employ, and how to use them. In some few cases they are fortunate

Aid from friends. enough to be situated, like the writer, within reach of a friendly fellow-workman able and willing to render assistance with advice and the loan of a few tools, but in many others they are far removed from all such means of assistance.

Should the reader be able to purchase his materials from an oil and colour store, the obliging shopman will generally tell him how to mix and lay his colours, and also give him some useful practical hints; but, after all, those assuredly will not be equal to those given in such a book as this, since they will entail a certain amount of dependence, confession of ignorance, and a liability to be forgotten; whilst these will render a man, to a certain extent, independent, and be always at hand for reference. There is also another class of readers situated in out-of-the-way places, at a distance from oil-shops

Readers in out-of-the-way places, at a distance from oil-shops and friendly assistance, who would be glad to know the names of materials, how to prepare them at home, and how to apply them when thus prepared. It will afford us much pleasure to render them some assistance by telling them how to buy, what to buy, and how to make use of the material.

For the sake of convenience we have assumed the existence of an eight or ten-roomed house, needing renovation and repair throughout. This will give us the opportunity of explaining the style of work suited to each part of the house, and to each suite of rooms, whilst it will cover all possible requirements in a smaller house. When to this is added the repair of out-premises, we shall probably meet the wants of all.

We will commence at the top of the house if you please, and Commencement at top of house, and why.

deal first with the servant's bed-rooms, because, by so doing, we shall be able to clear off any dirt or mess we may make on the stairs, and leave all clean and bright behind us.

The first jobs before us are those of washing the ceilings, stripping, cleaning, and stopping the walls, and cleaning the paintwork, together with repairing defects to doors or windows. We

must therefore see to it at first that all furniture is removed out of the room, or fully protected from splashes of whitewash, water, or paint, for, let a man be ever so careful, some stray splashes will somehow find their way on to any piece of furniture left in the room. We strongly advise the entire removal of furniture where at all possible, but where it is not possible to do this the carpet must be taken furniture if the left in room.

up, this and the furniture grouped together in the left in room.

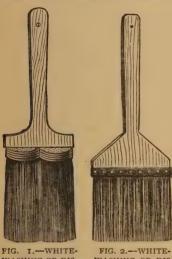


FIG. 1.—WHITE-WASHING OR DIS-TEMPERING BRUSH.

FIG. 2.—WHITE-WASHING OR DIS-TEMPERING BRUSH.

as brown holland or old sheeting, this will leave the workman free to move around by the walls, and will prevent soiling by moving the furniture while the work is in progress. It will also be advisable to move electric bells, and bell pushes, or any other ornamental wood or metalwork, for amateurs will more readily soil these than restore them to their proper condition. To do this, disconnect the wires at the terminal screws of the bell, and take the bell down, also detach the wires from the push fittings, and take them off. Also remember to remove blinds. blind cords and pulleys, and

any other things which are likely to be soiled.

All being now made clear, we will turn our attention to the necessary tools. We shall require at first a distempering or whitewash brush (Figs. 1 or 2), cost from 7s. 6d. for one made of good hair, down to 5s. 6d. for mixed grass and hair, or as low as 3s. 6d. for common grass. This latter class of brush is not at all suitable for ceiling work, being only fit to be used on rough bricks in out-buildings or cellars, and can only be depended upon for once. The best and higher priced brushes

will be found most economical in the end, because they will last longer and put on less material with a much superior finish. Grass brushes, and even the mixed brushes, leave unsightly streaks on the ceiling and splutter the distemper about. An old brush will serve our purpose for washing the ceiling and wetting the walls, but we must impress the amateur with the idea that even the washing must be well and thoroughly done to ensure after success, for, dirty streaks, and especially those left from smoked patches will spoil the subsequent coat of whitewash.

We shall next require a stopping-knife (Fig. 3), cost from 8d.

to Iod. It will be seen that this knife is short and spear shaped, it should also be stiff enough

Stopping knife, and its uses. to form a miniature trowel, and will thus differ from the palette knife, which should be broad, thin and flexible. The use of the stopping-knife is to stop or repair cracks and holes in the plaster or ceiling with a mixture of plaster and whiting, or to stop crevices or holes in wood-work with putty or with a paste made of putty and white lead. When we have to encounter blisters or ugly excrescences on old badly painted work, it will be necessary to have a thin chisel-pointed

Rubbing down old paint. knife, which will act as a plane in levelling off all protuberances. The paint will then have to be scoured and rubbed down with pumice stone in water,

Fig. 3. Fig. 4.
FIG. 3.—STOPPING-KNIFE.
FIG. 4.—CHISELENDED KNIFE FOR
CLEANING OLD
PAINTWORK.

so a lump or two of this material, costing about 6d., must be included in our list of tools. A pail, plenty of clean warm water, a pair of trestles and a plank, or a step ladder and a kitchen table, or something similar to form a portable platform, will complete all

the plant at present. It is strongly advisable to have such a long platform, as that furnished by a plank on two trestles when washing the ceiling, for it enables

two tresties when washing the ceiling, for it enables the workman to move rapidly and carefully along when he is confident of room to move and a firm footing. A pair of trestles can be easily and cheaply made at home. The following trestles.

The following a pair are quoted from Design and Work. "Get four pieces of wood, I inch by 2 inches,

4 feet 6 inches long, four smaller pieces $1\frac{1}{4}$ inches by $\frac{3}{4}$ inch and I foot 6 inches long, get an iron pin I foot 7 inches long, $\frac{3}{8}$ inch thick, a screw at one end a head at the other, and a nut to fit the screw. Make two frames with your wood, after the manner of a camp-stool, the pin serving for a joint in the centre. A piece of webbing nailed across the top from one extremity to the other will keep your trestles from flying open whilst in use." I recommend a slight modification of this design, as shown in the annexed sketch, Fig. 6, where the pin goes through the top part of



the trestles, and the lower part of the legs are held together with strong webbing, a transverse piece of wood also gives more stability to the trestle. Such trestles are very portable, and a pair of them the amateur will find useful to form a support for the paste-board when he commences paper-hanging.

Costume.—Before we commence further operations, we shall do well to provide ourselves with a working costume of some washable material. The coat must be taken off, shirt-sleeves turned up above the elbows, and it will be advisable to put on a very old pair of trousers. An old cotton

shirt will make a good blouse, and an old night-cap pulled well down over the nape of the neck will make an excellent substitute for a workman's cap. Thus equipped, we may defy the whitewash, which would otherwise simply ruin our clothes and spoil our jetblack locks of hair.

Washing the Ceiling.—Arrange the platform by the right hand side of the room nearest the window, and work away from the light, or in such a manner as to allow the how done. light from the window to fall on the work, you will then be able to see the progress of the brush. Have a pail of warm water on the platform, wet the brush, and draw it several times backwards and forwards in a narrow line near the wall until the old whitewash appears well soaked with water. Then rinse the brush, press the hairs lightly against the rim of the pail, and thus squeeze out superfluous water, then wipe off all the dirt and old whitewash from the wetted streak with the damp brush, rinse again, and thus proceed until the streak appears clean. Now wet another streak, and see that the fresh wetting overlaps the old, this will ensure uniform work free from streaks. Clean all the ceiling by a series of such long narrow streaks or sections, working quickly to prevent the edges of one section drying before

Mode of using brush. another has been commenced, and cleaning the whole space within reach of the platform before it is again moved. The brush is held upright in the right hand, and by a dexterous move of the wrist is inclined to the left and right alternately, thus causing the hairs of the brush to be swept obliquely along the ceiling, whilst a slight pressure is given to it by the wrist. Do not work with dirty water, nor take up too much water on the brush at once; this precaution will need special attention when the wall-paper is clean, and is not to be renewed, in such cases we must be very careful not to splash the walls, indeed, splashing should be avoided at all times; work clean, and you will work well. If a mate can be got to help you, and the two can work together in unison from both ends of the platform, the result will be more satisfactory than

stopping cracks or flaws in the ceiling they must be repaired, "stopped" whilst the work is wet as we proceed. To do this mix a small quantity of powdered whiting and plaster of Paris—two parts of the former to one of the latter—on a slate, a tile, or

a piece of wood, wet the mixture with water to the consistency of a thick paste, clear out the loose plaster from the crack or flaw with the point of the stopping-knife, and press the above mixture into the crack until it has been filled. This must be How to quickly done before the plaster has time to set, then stop cracks. scrape off superfluous plaster around the crack, and work the surface of the newly-plastered spot smooth with the broad blade of the stopping-knife. Do not mix more stopping than will be needed at one time, nor attempt to use the remains of any old stopping left on the board. Never resort to the reprehensible practice of pasting the cracks over with paper instead of filling them with plaster.

Cleaning the Walls.—After the ceiling has been cleaned and stopped, we will next turn our attention to cleaning the

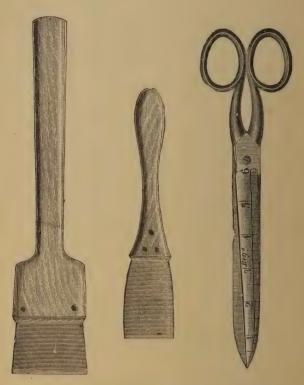
FIG. 5.— SCRAPER.

Clearing walls, before hanging a fresh coat of paper old paper from walls. on them. Some persons resort to the dirty practice of putting a clean coat of paper on the walls to hide the dirty coat beneath. never be done in bed-rooms, for, by so doing, many fatal diseases may be generated in these rooms, which, of all others in the house, should be kept in the best sanitary condition. If we think for a moment of the possible accumulation of poisonous condensed exhalations on the wall-paper. necessarv. the dead flies and possibly other dead insects stowed away in the cracks, and such other elements of putre-

faction as damp paper and old paste enclosed behind a coat of new paper, we shall be only too glad of this opportunity to get rid of the poisonous filth. Commence by thoroughly wetting the paper on one side of the room with warm water applied with the same brushes used in washing the ceiling. When the paper has been thoroughly wetted, peel it off with the tool sketched again, and of process. Care must be taken not to injure the plaster. All loose paper must now be washed off with the wet brush, and should any flaws, or cracks, or nail-holes be detected in the plaster they should be stopped with the same mixture as that directed for use in stopping flaws in the ceiling. All nails must be removed, and the holes stopped before the paper is hung. Serve

7

the other sides of the room in a similar manner, and clear up all the dirty paper (bury it in a hole dug in the garden, if possible, rather than put it in the dust-bin) and proceed to clean the paintwork. I must, however, leave directions for doing this to form the subject of the next chapter.



CHISEL KNIFE, WALL SCRAPER AND PAPER-HANGER'S SCISSORS.



CHAPTER II.

CLEARCOLING—WHITEWASHING—PRIMING WOODWORK— PUTTING IN NEW SASH-LINE—STOPPING.

Clearcoling described—Mode of preparing clearcole—Washing the ceiling—Painting in distemper—Distemper for ceilings—Colouring pigments for distemper—Laying on distemper—Cleaning and preparing old paint-work—Priming woodwork—Second coat for old woodwork—Prices of ingredients—Preparation of "colour"—Tools for laying on paint—Dusting brush—Preparation of new brushes—Shortcomings of professional painters—Repairs that should be seen to—Putting in new sash-line—The "mouse," and what it is used for—Securing cord—Repairing cords of top sash—Replacing broken window-panes—Placing putty in frame for reception of glass—How to make putty—Colouring putty—Stopping—Application of "second coat" to old woodwork—Stopping defects with putty—Rubbing down paint with glass-paper.



E left our readers with ceiling and walls clean, and will now proceed to clearcole them. *Clearcoling* is a process of sizing the work to render it smooth and non-absorbent, and thus assist in producing a clean finished surface; it also described.

prevents the walls from sucking the paste off the paper. Some persons entirely neglect this process in common work, and not only spread the distemper over unsized tops, but also hang the paper on unsized walls; but good work is always clearcoled.

Clearcole for walls and ceiling is prepared as follows:—Procure 2 lbs. of best whiting (price about $2\frac{1}{2}$ d. per dozen lbs.), put in a pail, pour some water upon it and allow it to soak, whilst it is soaking place 7 lbs. of best size (price 2d. per lb.) in a vessel over the fire, with a little water to

keep the size from burning. When the size has all melted, and is free from lumps, pour off the water from the whiting, beat it into a thick paste with a wooden stirrer, then pour in the melted size, stir well until all is thoroughly mixed, and then strain through a

piece of coarse muslin, coarse canvass, or a similar porous material such as the top of a white cotton stocking.

Having prepared the mixture we must again erect our platform, and proceed to clear wash all the ceiling whilst the mixture is washing warm, using the brush Fig. 1 or Fig. 2, and laying on the ceiling. Washing the wash uniformly thin and smooth, then treat the walls in like manner. In this work we shall learn how to handle the brush, and thus get the hand in training for the subsequent laying on of the colour. Do not put on the wash as with a trowel, nor dash it on as from a ladle, but draw the brush, charged with the wash, evenly, firmly, and smartly along in straight lines, allowing the second stroke to slightly overlap the first, and keeping the wet work between your line of vision and the light. After laying each stroke of wash, take another stroke over it very lightly, with a slightly curved sweep, allowing merely the tips of the hairs to touch the work, and thus leave a smooth finish.

Whitewashing or Distempering,-Properly speaking, painting in distemper is painting in colours not mixed with oil. The word distemper covers all preparations of whiting and size, whether tinted with colour or not, but whitewash refers chiefly to lime-wash, or a mixture of lime and water. We shall treat of limewash when we have to deal with out-buildings and cellars; here we shall treat of the most approved paint for ceilings, known as distemper. Distemper for ceilings is prepared in nearly the same manner as the clearcole just mentioned. for ceilings The quantity required for the ceiling of an ordinary bedroom, and the method of preparing it, are as follows:-Get 12 lbs. of best whiting, put it in a pail and pour water on it until it is soaked and covered with water, let it stand thus for half an hour, then pour off all the water and beat the whiting into a smooth paste, using a smooth stick for the purpose. Meanwhile set 3 lbs. of best jellied size over a fire in a vessel containing a little water to prevent the size from burning. When the whiting has been got into a smooth paste, and the size has melted to a clear liquid, stir in the melted size until both ingredients are well incorporated. It should be known that distemper Colouring thus prepared, without any colouring pigment, will dry yellow; to make it dry white, we must add a little blue or black pigment. Get one halfpenny worth of blue,

black, or one halfpenny worth of ultra-blue, and mix half of it with some of the whiting, to form a paste; now grind it with the palette-knife on a smooth stone until it has become a smooth paste, add some more whiting, mix well together, and then stir it with the bulk of the whiting before the size is added to it. The whole mixture must now be strained through a piece of coarse stocking material, a piece of muslin, or a close meshed sieve, then set aside to cool, until it is of the consistence of jelly, when it will be fit for use. When the colouring pigment is not worked up smoothly, and the distemper is not strained and thoroughly mixed, little balls of the blue-black will become enclosed in whiting, like little eggs in a shell. This shell will break on the ceiling and leave their contents in the form of long unsightly dark streaks.

Having prepared the distemper we must again mount the platform, and proceed to lay it on with the same brush, and in a similar manner as in clearcoling, but with the following additions -Close all windows and doors to exclude draughts, distemper. which may dry the work too fast, and in patches. Work with your face to the source of light, and work backwards away from that light, so that the light may fall on the edge of each stroke unshaded by brush or hand. Do not take up too much distemper on the brush, lay it on in straight strokes evenly, and shade off each stroke lightly as before, with the tip of the brush. If the ceiling seems to suck at the distemper and cause the brush to drag, mix a little water with the stuff until it works more smoothly. See that the work is of one uniform dark tint, inclining to blue, it will then dry uniformly white, but do not go back over any patch after the ceiling is finished. When it has all been covered, throw open windows and doors to quickly dry the work, and proceed to clean the woodwork and prepare it for painting.

To clean and prepare the old paintwork, we shall require a lump or two of pumice-stone, plenty of clean water, a sponge, or a handful of rags, a knife shaped like a broad bladed chisel, Fig. 4, and a stopping-knife, Fig. 3 (see page 4). First go over all the woodwork and examine its condition, pare off all blisters with the knife, remove any lumps of paintwork. putty or dirt, moisten any greasy spots with turpentine, extract all nails, and clear out old defective stoppings. In doing this kind of work avoid roughing the wood with the knife, which should be

used as a plane is used in paring off excrescences. Next go over all the paintwork with a lump of pumice stone, and use this as a scrubbing brush should be used, frequently moistening it in the pail of clean water, and working its face over the paint with a circular motion of the hand. Occasionally face the stone on a piece of Portland stone when it appears to have lost its cutting properties. The use of this agent is to wear down all inequalities, except those requiring stopping, and to give a smooth surface to the paint. Remove the dirt from time to time with the sponge dipped in clean water, and repeat the scrubbing and sponging until a smooth surface has been obtained.

Priming the Woodwork.—This, strictly speaking, is confined to the preparation of new woodwork for the second woodwork. coat of paint, but a similar preparation is necessary after cleaning old paint before it is "stopped" and smooth for painting.

The preparation of new work will be noticed further on, at pre-

with a "second coat." The paint, or "colour," as it is technically termed, for this kind of work, is composed of white lead worked into a liquid of the requisite thinness with a mixture of raw linseed oil and turpentine, equal parts of each, and the whole tinged to a flesh tint with red lead. If the colour is bought ready mixed at the oilshop we shall require between five and six pounds to paint an ordinary bedroom; but we must say here that correct estimates as to quantity cannot be given because the quantity required will vary with the size of the room and the surface of wood to be covered. As to prices,

Prices of white lead will cost about 3½d. per lb., red lead and ingredients. driers about the same price, whilst linseed oil will cost about 2s. 8d. per gallon, and turpentine 3s. per gallon. If the ingredients are bought separately they should be mixed as follows:
—Put 5 lbs. of white lead into an earthenware colour pot (Fig. 13), price 4d. or 5d., mix a quart or more of equal quantities of oil and turpentine, pour some of the mixture on the white lead and work it with a stout wooden stirrer (Fig. 11) until a perfectly smooth but stiff mixture has been obtained, then add more of the oil mixture, and stir again until it is thin enough to be strained. Tie a piece of coarse cotton stocking material, or of muslin, over the mouth of a

TÔOLS USED IN PAINTING.



paint pot, pour the mixture on the strainer and work it about with a brush until only the rougher particles remain on the top. Then Preparation take off the strainer and stir in about four ounces of of "colour." driers ground in oil, to this add enough red lead ground in oil to give it a flesh tint, and finally dilute the mixture with enough oil and turpentine to make it thin enough for use. We shall treat of colours and their preparation further on in a chapter devoted to this subject. At present we suppose the reader able to procure the materials already ground for mixing, and therefore he will not require a muller, a slab, nor a palette-knife, but the latter tool will be found handy in mixing small quantities of colour for tinting the paint, I therefore give a sketch of one at Fig. 12, price, about 1s. 3d.

The tools required to lay on the paint will be a brush known as a pound brush (Fig. 9), price 3s. 6d., used to spread the paint on doors, window-frames, wainscoting, and similar large Tools for surfaces; a large sash tool (Fig. 7), price 1s. 3d., used laying on paint. in painting the broad parts of sashes; a small sash tool (Fig. 8), price 8d., and an outside sash tool (Fig. 19) used in painting the narrow frames of the window-panes and other similarly fine work. The paint, or "colour," is generally carried about and held in a paint can, as Fig. 14, price 5d. or 6d., but all paint pots must yield the palm to a small tin pail (Fig. 15), price about the same as an ordinary paint pot or can, with the advantage of being much more handy, the broad expanding top and sloping sides admitting a cleaner dip of the brush or tool. Fig. 10 shows a large

brush. brush similar to a pound brush, and procurable at the same price, or perhaps 6d. cheaper; this is the dusting brush, used, as the name implies, for brushing the dust from woodwork before it is painted. If this is not done the dust will mix with the paint and give it a gritty appearance and ruin delicate tints. Some persons use a dust brush for this purpose until it gets half worn out and then advance it to the post of paint brush, but this course is not to be recommended in any other except coarse work, for the rough usage of a dust brush often loosens the hair or wears it unevenly, and a brush thus used is sure to

Preparation of new brushes. hold some dirt. All new tools and brushes should be bound around with cord, as shown at Fig. 22, until their

tips have been worn.

If we call in the painters and get them to contract for painting a room, or several rooms of a house, it is rarely that they will do anything besides laying on the paint. If the beading of a Shortcomings of window is loose they will paint it in that condition, for they do not consider it their duty to drive a nail: if

they undertake to paint a room they will not paint the outside of the door nor the outside of the window unless it is specified in the contract: if the sash-lines and window fastenings need repair, and the panes are loose for want of a bit of putty, that is no part of their duty: they may draw your attention to it in a friendly way and say it ought to be done, or pass on leaving it unnoticed. But amateurs will not feel themselves tied by any such trade customs. and it will be well for them to see to these matters before putting on any paint. If the sash-lines are much worn and

appear in that condition usually termed "the worse for wear," it will be well to replace them with new

that should be seen to.

ones. Cord for this purpose is sold at the oil-shops, or Italian warehouses, at 10d, per dozen yards, in various sizes to suit the grooves of the sash-pulleys; it will be well, therefore, to note the size of the groove, before procuring the new cord, and also to estimate the length required, getting a few feet over, rather than under the requisite quantity.

To Put in a New Sash-line.—To be on the safe side and to avoid breaking a pane or two of glass, it will be well to provide yourself with a mate, then proceed as follows :-- If the broken line belongs to the lower sash the job is a new sashsimple one: get a wood chisel (Fig. 20), a blunt one



will do, and if you have a choice of chisels select an old blunt chisel in preference to a new sharp one, because the latter will be most surely blunted, and perhaps have a broken

edge to boot, before the job is finished. Insert the edge of the chisel between the beading and the window frame, and gently ease the beading off by using the tool as a lever, commence about halfway up and ease off a small length at a time, you will soon draw the nails, then gently bend the beading outwards in the form of a bow, slip the lower end out of the notch at the bottom of the frame and take the beading off; if this is done carefully no marks

will be left to show that it has been done after the beading is replaced, nor will the beading be broken. The sash may now be lifted and moved inward at one end, leaving the other end held by the sound sash-line; whilst your mate holds the sash open as a door would be opened, search near the bottom part of the frame for a crack (shown at A, Fig. 18) indicating that a piece of wood has been let into the frame, remove this piece of wood by inserting the edge of the chisel in the crack and levering it outward; if it does not come away kindly take off the dividing beading too, for perhaps this beading holds it in position. An opening is now made

into the receptacle, or box, which holds the sash

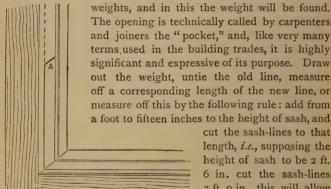


FIG. 18.—CORNER OF WINDOW FRAME. A, Entrance to Weight Box.

cut the sash-lines to that length, i.e., supposing the height of sash to be 2 ft. 6 in. cut the sash-lines 3 ft. 9 in., this will allow length enough for tying to weight and fastening to sash, and the bottom

weight will then hang near the top of the lower sash. But we have now to fasten the line to the weight, and this should be done before the line is cut, how shall we get the end in over the

The "mouse," pulley and down to the weight? We shall require a and what it mouse to do the job for is used for. pose is merely a long thin strip, or small bolt, of lead, about the same diameter as the line; to this is attached the window-length of strong twine or whipcord, and the other end of the cord is tied tightly to the tip of the sash-line. Insert the mouse in the hole over the pulley, it will easily bend to the curve, and draw the whipcord after it, and after it the sash-line, feel for

the mouse at the hole in the bottom of the box, and gently draw the sash-line in through the hole over the pulley, fasten the line to the weight, draw it up until the bottom of the weight is half-way up, cut off the cord half-way up the window frame whilst you hold the upper portion in the left hand, tie a loop in it to keep it from slipping into the weight box, and let it run up whilst you get the sash ready for it. The broken piece of cord must be securing taken off by drawing the nails, and the groove cleared out for the new cord, then get a few "inch clouts," i.e., broad, flatheaded nails, get your mate to hold sash-line in one hand and sash in the other whilst you nail the line with the clouts into its groove in the sash.

If only one line is broken or needing repair, replace the strip of wood and middle beading, replace the sash, then the outer beading in its place, by putting in the two ends, whilst the middle is bent, and a few taps with a light hammer will nail all close. If both lines are broken, the sash

must be taken out, and both ends receive similar treatment. If the lines of the top sash are broken or needing repair, it will be necessary to proceed first as for repairing the lower sash, and in most cases it will be best for the amateur to remove the lines from the lower sash, knot or loop the ends, take out the sash, and set it aside whilst repairing the lines of the top sash. The middle or dividing beading must be removed to repair the top sash-lines, then proceed as in repairing those of the lower sash.

Whilst we have the windows in hand, it will be well to examine the window panes and their settings, with a view to making all good before painting the sashes. Broken panes should be replaced with new ones, loose putty should be cleared out, and the panes re-set with fresh putty where required. The fragments of old panes should be cut out and this is done with an instrument known as a "hack knife" (Fig. 21). This is made with a blunt back, and is used together with a light hammer, for striking the back of the knife, and thus cutting downward along the edge of the rabbet or frame of the pane through the putty. If the putty is very hard, and the window sash old, extra care must be taken in cutting out the old glass to avoid splintering the rabbet, and a shar p knife should be used,

which should be worked straight down between the edges of the putty and the rabbets.

Most vendors of window glass will cut the panes to measurement, but the exact measurement must be given to ensure a proper Placing putty fit. To cut glass an instrument known as a glazier's in frame for reception of diamond will be required, and a T-square or straight-

edge, and also a two-foot rule. The operation is simple enough, but amateur glaziers must expect to break a few panes, and also to cut their hands before they become proficient: I therefore advise them to buy panes cut to size. When all the old putty and glass has been cut cleanly out, pinch off a few bits of new putty with the putty-knife, and spread them evenly along the edges, corners, and on the sides of the frame, then put in the pane of glass, pass the fingers with a gentle pressure and with a shuffling motion over the pane, and make it bed itself level against the above-mentioned lining of putty. Then smoothly fill in the space between the edges of the pane and its frame with putty applied with a putty knife (Fig. 16); or, in lieu of that, use the stopping knife: let the putty lap the edge of the pane in a line fair with the supporting edge of the frame inside, neatly bevel it with the point of the knife, then trim and stop the roughness and crevices inside.

Putty is made with finely-pulverised dry whiting, sifted through a fine sieve, and mixed with raw linseed oil, to form a stiff paste,

How to which is then kneaded with the hand as dough is make putty. kneaded, and allowed to dry for a day or two, it is then worked up again in small pieces, and if required for a very exposed situation a small quantity of white lead is mixed with it.

Mr. E. A. Davidson says that a soft putty is made with boiled, instead of raw, linseed oil, and white lead is added in the proportion of one part to ten of the whiting; a little salad oil is also added to prevent the lead from hardening too soon and cracking off.

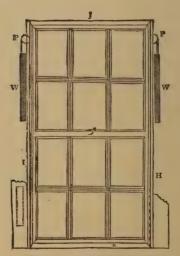
Putty may be coloured by mixing the required pigment, such as ochre or lamp-black, with the whiting. After putty is made, it colouring should be kept in an earthenware pot, wrapped up in putty. a wet cloth; and if it gets hard, it may be softened by heating it, beating and kneading it whilst warm. We have found the "soft" putty above-mentioned a most troublesome article in practice, and therefore forbear to recommend it. Putty made with

well-dried and pulverised whiting, mixed with raw linseed oil, and allowed to mellow in a keg or cask for a few months, has no superior. We never colour putty by putting a colouring pigment in the whiting, but tint it by a process which shall be explained further on. It will be well to add that rabbets of window frames should have a coat of priming put on with an outside sash-tool (Fig. 19) after the old putty is cleared out, and before the new pane is put in, and the amateur should see that his putty is quite soft, and free from grit or lumps.

Stopping is merely a hard putty, containing a larger proportion of white lead than common putty. It can be bought, Stopping. ready made, at 21d. per lb.; and glaziers' putty at 1d. per lb. Before we commence stopping the cracks and defects of the woodwork, we must apply a coat of colour-the "second coat" already mentioned, the first coat being already on old paintwork. This may be applied, with the poundbrush, to broad surfaces, or with the smaller brushes. where these are required. See that the wood is free from grit and dust before you lay on the paint, use the dusting-brush freely. clear out crevices and faulty places well, and give those parts which will require stopping special attention, dabbing the paint well into them. When this coat is dry, commence Stopping "stopping" defects. Where cracks are deep, give defects with putty. them the first attention. Armed with the stoppingknife and a lump of stopping held on a palette-board, or a board cut as shown (Fig. 17), proceed to press the stopping well into the cracks, and when they are firmly full, allow the stopping to stand above the surface of the woodwork. Next day, or the day after, go over all those deep cracks again, and you will find the stopping shrunk down nearly level in drying, and it can then be smoothed off with the stopping-knife or a piece of glass-paper. Where a dent has been made in the woodwork with a hammer, or by a blow from any other instrument, it will be necessary to prick the part with a bradawl or the point of the knife, to make a rough surface for the stopping; but this must not be continued beyond the edge of the defect; the stopping must then be pressed well into those holes, and the patch smoothed off level with the surrounding surface. Indeed, the aim of the process is to make a perfectly smooth surface for the paint.

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When the stopping and coat of paint is quite dry the work must next be rendered quite smooth by rubbing it down with glass-paper. To do this, get a sheet of glass-paper, wrap it around a piece of wood 4 by 3 by 1 inch, and use it as a scrubbing-brush on broad plane surfaces, until they are perfectly smooth. Wrap smaller pieces around shapes of wood, or of cork, suitable for use in mouldings, and on the edges of panels, or round the finger for more intricate parts, as on the window-frame. Thus continue until all has been rubbed down smooth; brush off all dust caused by this process, and then proceed to lay on another coat of paint.



WEIGHTS BALANCING WINDOW.



CHAPTER III.

HINTS FOR COUNTRY READERS—FINISH OIL COLOURS FOR SERVANTS' BEDROOMS, ETC.

Difficulties of amateurs in the country—Common whiting: its preparation—Making whitewash from lime—Action of damp on size—Good and reliable whitewash—Materials from which lime can be made—Size: how made—Preparation of old painted woodwork—Influence of deliquescent safts in cleaning wood—Best way to preserve wood—How to clean paint—Bonney's soap and potash for paint-cleaning—Sand-papering newly painted work—Regulation of work in putting on colour—How to paint windows—How to paint doors—Treatment of doors, etc., in shades of colour—Second or finish coat—How to "flatten" colour—Brown stone colour—Grey tint—Treatment of locks and ironwork—Preservation of colour for future use—Preservation of brushes—Reasons for having entered fully into details—Tables of colours—English and French wall-papers—Measuring room for wall-paper—Choice of pattern.



N London, and in all cities and large provincial towns throughout England, the amateur can purchase all the materials he may require from an oil and colour store within a stone's throw of his residence; Difficulties but less favoured readers residing in the

country, far removed from towns, and those living in country. far distant colonies, may not be able to get jellied size and prepared whiting, although the raw material out of which these are made may be close at hand. To such the following hints will be useful.

The common whiting used as the basis of all preparations for distempering is made from finely-pulverized chalk (natural carbonate of lime), ground in water to which a little alum has been added. The coarse rough particles are removed by levigation; that is to say, the thick milky liquid is drawn off after the mixture of crushed chalk and water has been stirred up together, and this milky liquid is allowed to rest in a whiting: its pit or some receptacle until all the fine particles of chalk have subsided. The clear water is then drawn off, and the

precipitate dried until it is in the condition of a thick paste or dough, when it is made into balls and dried. Where chalk is scarce. and limestone or marble abundant, lime, procured by Making burning these stones in a kiln, may be used as a whitewash from lime. substitute for whiting in making up a distempering mixture for walls and ceilings. In that excellent guide for amateurs. "Every Man His Own Mechanic," the following directions are given for making whitewash from lime:-" Take a barrel, or other suitable cask, clean and water-tight, and put into it half-a-bushel Slake it by pouring water over it, boiling hot, and of lime. sufficient in quantity to cover the lime to the depth of Action of five inches, and then stir the whole briskly until the damp on size. lime is thoroughly slaked. When the slaking has been effected, add two pounds of sulphate of zinc dissolved in water, and one of common salt. These ingredients will cause the wash to harden, and prevent it from cracking, which gives an unsightly appearance to the work." In the same page the author warns his readers not to expect distemper or whitewash to "stand," i.e., remain permanent, in a damp position, because "the damp kills size, and deprives it of its binding power."

Salt in whitewash has a tendency to absorb moisture from the air, and my adviser informs me that salted whitewash never keeps its proper tint, but this changes with the weather. He therefore

objects to the use of salt in whitewash, and recommends the following mixture:—Proceed as above directed to slake the lime, then add two gallons of beer dregs and half-a-gallon of boiled linseed oil to every half-bushel of lime, and stir in the usual quantity of blue-black ground in whitewash, or other desired colour, to tint it. Where boiled oil cannot be obtained, dissolve three pounds of tallow by stirring it well into the Materials from which lime can be other vegetable black may be used as a substitute.

made. Sulphate of zinc, or white vitriol, is made by dissolving the metal zinc in dilute sulphuric acid (oil of vitriol and water), contained in a stoneware jar, until the acid ceases to dissolve any more metal, then heating the liquid until all the water has been driven off in the form of steam, and a white powder remains. It will be well to know that coral, shells of fish, and also those of birds' or fowls' eggs, all contain lime, which can be converted

into its soluble form of carbonate by making those substances red-hot.

Size can be made by first soaking for many hours in water the cuttings or parings of raw hide, white leather, glove leather, parchment cuttings, or any untanned animal cuticle, and then boiling them for some hours longer. The best size for distempering is that made by boiling well-soaked parchment cuttings

Size: how for several hours, skimming and straining the liquid, and adding three ounces of alum dissolved in water to every pailful of liquid. This, when cold, assumes the form of jelly—the best jellied size. Skim milk is used by some persons as a substitute for size in distempering. Glue, dissolved in hot water and thinned with water, is also another substitute for size. A preparation of size and whiting is used by some persons as a preparatory coat on old wood before applying the ordinary paint or oil colour.

This practice of clearcoling the wood has its proper use in certain situations; but it is a bad practice to thus cover up smoke. grease, and other dirt on old painted woodwork, and it is still worse to thus hide damp wood. Other ofoldpainted persons recommend the use of a preparation for the removal of old paint altogether, instead of rubbing the surface down with pumice-stone and cleaning it with water. Now, the use of oil colour as a paint is intended not only to beautify the surface of the wood (indeed, it is a questionable taste that prefers a painted surface to that of clear varnished wood, showing, as this dose, its beautiful grain); the paint is put on to act as a preservative of the wood, but to do this it must penetrate the pores of the wood. This it cannot do if the pores are choked with dirt and grease, nor will oil enter where water is present, or where the pores are already choked with a deliquesing wood. cent salt, such as potash. This potash (American potash, or caustic potash, or an equivalent in the form of potash and quicklime) forms the basis of most paint removers, and these leave behind them a damp surface incapable of retaining subsequent coats of colour under the changes of our humid climate. When damp gets into wood, and is shut into wood by a coat of paint, rot com-Best way to mences, and all subsequent coats of paint only dispreserve wood. guise but never stop rot, for this goes on under the coat of paint. If, therefore, we wish to preserve wood in a sound condi-

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tion, it must never be painted damp nor washed with any water colour before putting on oil colour, nor may any decayed parts be disguised by a coat of paint. To make a good job of a window-frame, all decayed wood should be cut out and the holes stopped before the first coat is put on. Where the decay is extensive, new wood must be put in, and this must receive a coat of "priming" before it is painted. This part of the work will receive attention further on, when we shall have some new wood to paint.

It frequently happens that bedrooms only require to have their

ceilings whitewashed and the walls repapered. The paintwork only needs a little cleaning to make the room respectable, and it will be well to know how to clean the paint quickly and well. The How to clean following methods have been recommended: I. Take paint. one ounce pulverised borax, one pound shavings of best brown soap, and three quarts of water. Put the soap and borax into the water, allow it to simmer until all the soap has been dissolved, stir it frequently, but do not allow it to boil. Apply it to the paint on a piece of old flannel, and rinse with clean water.

2. Procure a piece of clean flannel, some clean water, and some powdered whiting; wring the flannel out of the water, dab it in the whiting, and with this rub the paintwork until it removes all the dirt and grease, then wash off the whiting with clean water, and

dry the paint by rubbing it with a soft cloth. This process is said to be a safe one for any kind of paint, since it does not destroy the gloss on the most delicate tints. 3. The old time-worn method

is to wash the paint with a soapy flannel dipped in water conBonney's taining a little soda to kill the grease. Makers of soap and potsash for paint paint removers recommend their preparations for cleaning. cleaning paint; but I have found the best paintcleaner to be a home-made preparation of soap and potash made for me by Mr. S. R. Bonney, of 3, Albion Terrace, Lewisham. It is in the form of a slimy liquid, and is first mixed with a quantity of water, then applied to the dirty paint on a piece of flannel. It quickly removes all dirt, and when washed off leaves the paint bright and clean. I do not know the exact proportion of its ingredients, but the maker informs me that he will forward a sample tin to any amateur in return for six penny stamps. Hudson's Extract of Soap is good as a paint-cleaner.

Now to resume where I left off in my last chapter. We have

cleaned and clearcoled walls and ceiling, distempered the latter, cleaned, repaired, and "stopped" all the woodwork around the room, taken off all locks and similar fastenings, repaired the windows and sash-lines, and have put on the first coat of colour. This should now be firm and dry, and all shrinkage of the stopping should have ceased. Armed painted work. with a kind of scrubber, made from a piece of wood 4 inches by 3 inches by I inch, with a piece of glass-paper wrapped around it, we must go over all the flat surfaces of the newly-painted work, and lightly rub down all rough spots, special attention being paid to those parts that have been stopped, the object being to prepare a smooth ground for the next coat of paint. With strips of wood of various shapes, chisel and round pointed, and smoothly-folded glass-paper, every part of the woodwork may be reached. The curved part of mouldings should be smoothed with the glass-paper wrapped around the thumb or finger, but we must avoid folding the paper so as to form creases and angles, and thus scratch the surface of the paint. When all has been rubbed down smooth, we must next take up the dusting-brush and remove all dust from the surface of the paint before we proceed to lay on the next coat.

It will be also well just here to pause for a few minutes, and think how we shall set to work in putting on the colour—where we shall begin and where finish, and how we shall treat the different parts. Those hints should have been given in my last paper, but it will not be too late to consider them now. instance, before we begin to paint the window-sashes work in putand frame, it is well to have a plan thought out beforehand, to avoid marking the wet paint and soiling the fingers. First, then, throw up the bottom sash as far as it will go, then pull down the top sash, and paint the bottom rail inside (outside work is a separate job); then push the top sash up again and paint the part in which the bottom sash works, together with the How to paint windows. parting bead and front bead on both sides. Then draw down the bottom sash, and paint the corresponding parts above it. Then pull down the top sash a few inches, paint the top rail, push up again, finish the top sash, then the bottom sash, and finish off with the frame, working inwards towards the room Let all strokes of the brush be directed lengthwise of the part to be painted; do not overcharge the tool with colour, place it firmly in

the corner of each frame and draw it along (without smearing the glass) from left to right, then from the right corner to left, then from top to bottom, and so on, reversing the stroke with a firm, steady hand, and giving a light stroke over all to form a smooth surface. If any of the paint should get on the glass, wipe it off at once with a bit of linen rag wound around the tip of the finger, and keep this rag near at hand.

We will now turn our attention to the doors of the cupboards or presses, and also the door of the room. If there are mouldings to the How to paint panels, do these doors. and the edges of the doors first, then paint the top panels, next bottom panels, then top and bottom centre styles, then top rail, next lock-rail, then bottom rail, and finish off with outside styles. A reference to the illustration, Fig. 23, will enable the reader to understand the names of parts of a door.

We must next consider the arrangement of shade, if it is intended to make any difference in the shades of panels, styles, rails, and mouldings. Some persons



FIG. 23.—DIAGRAM SHOWING DOOR AND ITS PARTS.

1, 2, Top Panels; 3, 4, Bottom Panels; 5, Top Centre Style; 6, Bottom Centre Style; 7, Top Rail; 8, Bottom Rail; 9, Lock Rail; 10, 11, Outside Styles.

prefer to leave the finished work in one uniform shade or tint; others prefer panels and flat surfaces painted with a light shade, and the styles, rails, and mouldings picked out with a darker shade

Treatment of the same colour. In both cases the arrangement of doors, etc., in shades of colour. little additional trouble, since both shades can be mixed in one pot, and applied one after the other. The second or finish coat for old work, technically known as "third coat oil

colour," is composed of white lead, thinned with raw linseed oil alone, and shaded with a pigment made of equal parts raw umber and vellow ochre ground in oil; to this is added driers finish coat. in a slightly larger quantity than used in the previous coat. This coat will dry with tolerable rapidity, and with a glossy surface. If we wish it to dry "flat," or without gloss, we must mix some turpentine with the oil: even a little will tone down the gloss or shiny appearance of the surface. The pigment above mentioned will give that peculiar shade known as Howto "flat-"brown stone colour," the shade being deeper in proten" colour. portion to the quantity of pigment used. The approved shade is obtained by mixing trial samples; that is to say, a small quantity -say a cupful—of the prepared lead paint is taken from the bulk, and the shading pigment is added in small quantities, with frequent stirring, until the depth of the desired shade is shown when painted on a board. The quantity of pigment required Brown stone to produce the shade is noted, and a proportionate quantity is stirred into the bulk. The shade first to be secured is that for the panels and plain parts of the woodwork; when this has been applied, more of the shading pigment must be added to the remainder until the darker shade required for the styles, rails, etc., has been obtained. Proceed in making up this colour after the same method as that explained for making up the first. Use the same quantity of white lead, and mix this with a Grevtint. volume of oil equal to that of the mixture of oil and turpentine used at first; add the driers in a slightly larger quantity than at first, then shade to taste, and strain. pennyworth of the mixed colouring pigment will be sufficient for a gallon pailful of paint. If a grey tint should be preferred to stone colour, it can be got by a mixture of two parts ultramarine blue to one part of rose pink or of vermilion.

Locks and ironwork to be painted should first receive a coat of the turpentine second colour, and when dry be finished with Japan black or varnish black. The latter is made by darkening oak varnish with a vegetable black.

Brunswick black is not suitable for this purpose, because of its sticky condition when applied to cold metal, and it is not convenient to heat locks before applying the black.

When the two or three top bedrooms have been painted, we

shall find (perhaps) a little colour left in the pot or pail, and this we may wish to preserve for a future job. If we put it away in its present condition for one night only we shall find its Preservation surface covered with a film or tough skin, composed of colour for future use. chiefly of oxydized oil and colouring matter; to get this off and put the paint in condition for further use, we shall have to strain it and will then find its bulk considerably reduced, thus showing some loss of material. To avoid this loss it is well to always cover the paint with water when we leave work at night. and, in the case of residues, empty the paint-pot or pail, pouring the paint into a small can or pot, and not only fill the small pot with water, but also fill the larger one with water and leave it there Preservation until it is again wanted. It is also advisable to gently press all the paint out of the brushes (this can be done by resting the bristles on the side of the paint-pot, and gently passing a smooth stick down over them,) and place them in water during the night, or for a day or two until again required. But if the date of their future use is uncertain, it is best to work out all the paint in turpentine; or, in other words, to well wash them in turpentine, dry them, wrap them up in old rag to protect them from dust, and place them safely away in the tool-box. If brushes are allowed to remain for a long period in water, their bristles rot, and they then become useless.

I have entered largely into the details of mixing, making up, and laying on the water colour for distempering and the oil colour Reasons for having those details will be useful to us as guides for the into details. proper performance of more advanced portions of house-painting, but also because, in many cases, no other shades of colour will be used in small cottages than those I have mentioned, for in most small houses the same well-known stone colour, or some shade of drab or of grey, prevails on the woodwork in all the rooms, whether designated bedroom, parlour, or kitchen; and in this class of houses, the homes of our labouring poor, contentment reigns with clean white distempered ceilings.

Readers who may possess the larger edition of "Every Man Table of His Own Mechanic" will find a full table of "Simple Colours. Colouring Substances" in p. 714, and another table of "Compound Colours" in p. 715. In the smaller edition which

forms Vols. I., II., and III. of Ward & Lock's "Every Man His Own Mechanic Series," these tables will be found in Vol. III., which is entitled "General Building Art and Practice." By the aid of these tables any desired shade of colour in oil pigments may be obtained.

When the paint is dry we shall be able to hang the paper; meanwhile we may measure the room, estimate the quantity of paper required, fix upon the quality, and select the tint and pattern. The usual width of English wall-paper is 21 inches, and the rolls of paper, termed "pieces," are 12 yards long; English and to estimate the quantity of paper required to cover the wall-papers.

We will so the room, we shall require to know how many widths of 21 inches each will cover the distance around the room, and how many lengths of paper equal to the height of the room

are contained in one piece or roll of paper.

paper for all practical purposes.

Now, if the height of the room, from skirting to cornice, is 9 feet, we shall easily calculate that one piece will furnish four lengths of paper, and those four lengths will cover a width of 84 inches, or 7 feet; then, by finding out how many widths of 7 feet there are in the compass of the walls, we may estimate the number of pieces of paper required to cover them. It is usual to measure a room with a stick 21 inches long, to omit the spaces occupied by doors and windows, estimate the number of lengths that can be cut out of one piece, allow one piece over in every seven for waste, and another piece for repairs; but if we adopt the method first mentioned, we shall have enough

In choosing a pattern for a bedroom, avoid too stiff geometrical repetition; let the style be one of a quiet, restful, conventional character, and let the tint be cool for a room of a Choleo of sunny aspect, but with a little warmth in it for those pattern. facing the north. Avoid brown, bright green, and staring patterns. I must return to this subject in my next chapter, which will be devoted to the best methods of hanging wall-papers.





CHAPTER IV.

PAPER-HANGING: HOW TO DO IT.

Influences of surroundings on character—Improvement in patterns of wall papers—Choice of papers by householder—Pattern: how to be determined—Hints on colour—Arsenic in colours—Measurement of rooms for paper—Another method—Trimming edges of paper—How to decide on edge to be trimmed—Cutting paper into lengths—Matching pattern—Disposition of paper for pasting—Paste-board—Paste: how made—Pasting paper—Perpendicular guide line—How to handle pasted paper—Mode of folding—Pressing and smoothing—Another method of folding paper—Rubbing to be avoided—Filling up small spaces—Brush for pressing paper—Roller and other tools for paper-hanging.



HE old notion handed down to us from feudal times, that anything will do for servants and dependants, however coarse and common, is now discarded by all right-minded persons, who now see plainly that the characters of human beings are largely influenced by

their surroundings, and none more potent than those of their dwellings. Surround a child with coarse or hideously designed and coloured furniture, and still worse wall papers surroundings and prints, and you will find his manners coarse, on character. uncouth, and repulsive; but place that child in a home

where all his or her surroundings suggest a chaste refinement of taste, and those eloquent teachers alone will effect a reformation in the character. That which is true concerning the influence of surroundings on a child's character will also apply to the housing of servants and the dwellings of the poor; and here let me say that I am no advocate for the so-called æsthetic style of decoration, nor can I recommend the employment of gilded, carved, or other expensive ornamentation in servants' rooms, because on the one hand the æsthetic tends to destroy all natural grace by its stiffness, and richly ornamented surroundings create a feeling of unhomely

strangeness, that keeps the occupant of a room ill at ease amongst them

But there is a wide difference between this last, and the patterns of wall papers one sometimes observes in the homes of Improvement our working classes in towns and cities, and on the in patterns of wall paper. walls of servants' bedrooms. Why anything pretentiously decorative should be manufactured in the style designated as cheap and nasty, or cheap and ugly, cannot be easily understood, unless it be for the purpose of driving purchasers to buy the least repulsive but more costly patterns. As the coarse patterns and ugly coloured designs could only be conceived by persons with coarse and vulgar minds, it speaks unfavourably of the decorative paper trade to say that such designs are produced and sold, since it shows a sad lack of pure artistic taste in the designer and maker. Happily, each year now sees less and less of cheap ugly wall papers, and we observe more artistic designs in the cheaper grades of papers. It was argued by builders some years since that the tastes of the lower classes led them to choose wall papers of a loud and gaudy pattern, hence these were used on the walls of their dwellings. This statement was nothing less than a hollow falsehood invented to cover the penurious sins of house owners, since it is well known that these and their agents never consulted the tastes of their poor tenants before covering the walls with paper, but bought and hung the lowest priced paper regardless of colour, or pattern, or artistic effect. This disregard for the beautiful, and for the tastes of the people, is passing away, and we now generally find agents consulting the tastes of their tenants by allowing them to choose their own patterns from several of a Choice of given price. The householder should at all times papers by

insist on this choice as his right, and in choosing wall papers should allow such considerations as the following to influence his choice.

householder.

As to pattern, let the size of the room decide the size of the pattern, and its height determine the breadth of the pattern. A broad pattern with long curves in it will be suitable for a large lofty room, but would be out of place in a how to be determined. small room; and, conversely, a small pattern will appear lost on the walls of a large room. Avoid patterns containing geometrical figures repeated in rows when the paper is intended for the walls of a bedroom, and, for the same reason, avoid bunches of flowers, figures of animals, and parts of the human frame; all such patterns weary and annoy the eye, and, in cases of sickness, irritate the brain, thus retarding recovery. Bedroom papers should be printed with a restful pattern, such as trailing or climbing plants conventionally treated in white on a soft tinted ground. I have now two patterns by me which serve to illustrate what I mean. In one can be traced the foliage and flowers of the yellow jasmine, but printed in white on a pale blue ground, and in the other can be traced the foliage and flowers of the clematis, also in satin lustre white on a pale green ground. The jasmine paper just suits the walls of a small bedroom, and the larger clematis pattern those of a larger room, both with a south-eastern aspect. In neither of these papers does the pattern attract attention, but the whole effect is cool and restful. The jasmine paper cost 5d., and the clematis od., per piece of 12 yards—both cheap papers. Next, as to colour, this should be chosen to suit the aspect of

the room. Cool tints will be appreciated in rooms looking toward the south and west; from west to north a warmer tint Hints on should prevail; whilst those from north to east, from whence blow the coldest winds on our British Isles, should have the warmest tints, to make the walls look cheery in winter time. Some few years since it was necessary to warn purchasers against arsenical wall papers, and to condemn all those printed in the green arseniate of copper; but it has since transpired that brown wall papers were even more poisonous than the green, and that arsenic entered largely into bright blues and creamy whites. It has also been proved that the use of arsenic in wall papers is unnecessary, since most, if not all, of the colours required in colouring this class of papers may be produced without arsenic. Purchasers should therefore demand papers free from arsenical colour. It would be out of place here to describe the method of printing and colouring wall papers, or to give directions for the detection of arsenic in colours. I may say, in passing, however, that the presence of arsenic in large quantities may be detected by the peculiar garlic odour given off whilst burning the substance containing this poison.

In the last chapter I gave the width of English wall papers, and will add here that papers of French manufacture are only 19 inches

wide, and a piece of this paper only measures 9½ yards; so that in choosing French paper we must allow at least three pieces as an equivalent for two of English paper.

Some persons get a roll or remnant of a roll of paper, and make their measurements with this; but I would here warn my readers against using such an unreliable measure, since paper rarely ever rolls up within the compass of its width, and we must always allow for the waste strips to be cut off wall papers. There will also be found other waste pieces, such as rumpled and torn and badly printed ends, so that we must always allow at least one piece over in buying every seven, to make up for waste, and an extra half-piece for future repairs.

Another method of measurement, besides that given in my last, is here culled from the pages of Every Man his own Mechanic. Measure the circumference of the room, making allowance for doors and windows, and having ascertained the number of feet, multiply this by the height of the room, and divide by the number of square feet in a piece of paper, which will be found to be 63 square feet for English paper, and 41 square feet for French paper.

Having measured the room and procured the necessary quan-

tity of paper, we shall find on examination that each piece of paper has two selvedges, so to speak, of blank unprinted paper; one of these must be neatly trimmed off up close to the Trimming pattern in all lengths that will follow in consecutive edges of order, and both selvedges on the lengths which will be required to finish up close to a door, or window, or in finishing the job. This trimming should be done with a pair of long scissors or shears, such as those shown in Fig. 24, and must be carefully done to avoid all marks whereby the joints of the paper may be detected when it is hung. We must therefore cut off the selvedge straight up close to the pattern, but not into the pattern. This may be done by taking the paper in the left hand; unroll a yard at a time on the floor; trim this with the scissors held in the right hand; roll up the trimmed part; unroll another yard; and so go on until all the piece has been trimmed. But first we must decide which of the two strips must be edge to be trimmed off. Note the pattern of the paper, and decide which part of it should point up to the ceiling (of course, all foliage should have the points of the leaves upwards); then cut off all the left-hand selvedges from each piece of paper. In unrolling a "piece" of paper, we shall invariably find that the top of the pattern comes first; if we, then, cut off the right-hand edge of the paper as we unroll it, we shall ensure that each length of paper has the left-hand selvedge trimmed off when the paper is reversed. I may add here that it is advisable to cut both edges off thick papers; but this must be done carefully, leaving perfectly straight edges, for these have to be matched "butt," not "overlap," as with thin papers.

We must next cut the paper into lengths, the lengths required to reach from ceiling to skirting, and must first decide what part of the pattern must go next the ceiling. This may be Cutting paper into a certain row of figures, or buds, or the centres of lengths. certain flowers; but, whatever part we may choose at first, this part must be strictly adhered to in all the subsequent lengths, and all around the room. Thus, if a row of stars, or buds, or flowers, are placed close to the ceiling in the first Matching pattern. length, a corresponding row must be placed next the ceiling in the next length. If we fail to do this, we shall also fail to match the paper at the sides, and shall be annoyed to find distorted figures and flowers all along the joins loudly denouncing Therefore match each length at the the clumsy paper-hanger. top, and cut off the surplus paper at the bottom, if any be left.

and in the left-hand corner of the room farthest from the window, and will therefore first cut off the required number of lengths, placing one length over the other, pattern uppermost, in the order in which they will be hung. After these have all been cut off, their position must be reversed, and they must be laid face downwards on the table, floor, or pasteboard, for pasting. Professional paperhangers use a paste-board,

We shall begin to hang the paper on a plain wall, if possible,

Paste-board. constructed of two 11-inch boards, 9 or 10 feet long, hinged together, and supported on trestles; but I have used two tables placed end to end, and boards resting on backs of chairs, as substitutes. It matters but little what is used for the purpose, if we can thereby secure a long level surface for the paper to rest upon.

The paste used by paperhangers is simply the old-fashioned

flour-paste, made as follows:—Put half-a-quartern of old flour into a clean pail, and mix it into a paste with lukewarm water. Have a large kettleful of boiling water at hand, and when all Paste: how the paste has been well mixed, and free from lumps, made. pour in the boiling water, and keep briskly stirring the paste while pouring in the water; then dissolve half an ounce of alum in half a pint of warm water, and stir this well into the hot paste. If noxious insects abound in the walls, it will be well to also mix with the paste half an ounce of corrosive sublimate (bichloride of mercury) dissolved in water. But I must warn my readers that the above salt is a dangerous poison, fatal alike to insects and animals. Do not, then, on any account leave any paste about unguarded when the mercury salt has been mixed with it, and carefully wipe up all particles spilled on the floor, and burn all scraps of paper.

The paste should be allowed to cool before applying it to the paper, and must then be laid on smoothly and smartly with a small distempering brush, such as that used in paper. distempering the ceilings, or that shown at Fig. 25. Do not thickly load the brush with paste, be careful to give all the paper a thin coating, pay particular attention to the edges, and avoid spilling the paste on the edges of the lower lengths. You must then note whether or not the commencing corner is perpendicular; if not, hang a plumb-line as near the corner as possible, and draw a perpendicular line with a pencil. Now fix the dicular guide steps, or chair, or box, or other assistant to stature, in a convenient position near the perpendicular line, walk back to the paper, take up the pasted length by one of the two methods here given, carry it to the chosen corner, and hang it with one of its edges fair with the pencilled guide-line, and the selected part of the pattern next the ceiling. As a piece of paper wet with paste does not lend itself very kindly to the clutches of a novice, it will he well here to mention two methods in vogue by professionals for arranging the paper so as to make it convenient for handling.

First method. Take about two feet of the lower end of the pasted paper, double half of this back on the pasted part, and allow it to form a loop, then double back about one foot of the upper end in a similar manner, but on the fair unpasted side, now put the two hands under this loop, walk backwards, take up the paper, carry it to the wall, judge

with the eye the distance likely to be covered by the piece hanging over the hands, place the edge of the loop fair with the plumb-

Mode of folding. line, or with the edge of the piece of hung paper on the left-hand side, then press the right-hand side to the wall, pass the hands upwards to the ceiling, and fix the upper fold, then gently press the middle of the paper downward, and step down to adjust the lower loop. Draw this gently from the wall,

when it will also slip down and hang straight; and if the upper part has been placed perpendicularly, the lower part will hang right. Then with a wad of soft Pressing and rag or duster press gently smoothing. down the centre of the length, then alternately right and left, until the paper has been pressed smoothly to the wall. If small wrinkles appear on cheap papers, disregard them, for they are probably caused by stretching whilst the paper is damp, and will probably contract as the paper dries.

The second method of folding the paper (shown at Fig. 29) is as follows:—

Another method of folding paper. Turn back about eighteen inches of both ends of the paper on the pasted side, and thus lightly stick these parts together; then turn back about four or five inches of the upper part, and allow this to fall over the thumbs of both hands as the edges of the paper are held up between the fingers and thumbs. Walk forward, raising the pasted length as you advance



FIG. 29.—METHOD OF LOOPING UP PAPER WHEN PASTED FOR PAPERHANGING.

toward the lower end of the paper, and thus carry it to the wall with the upper loop hanging over the hands. By this method the upper edge next the ceiling is stuck to the wall first, then the top loop is gently drawn out and stuck, and, meanwhile, the lower loop is prevented from sticking to the wall by the fact that its outer unpasted side touches the wall. When the upper part of the length has been pasted fair, we have only to step down, put the

hands up under the paper, gently draw down the lower edge, and fix the lower part of the paper.

Avoid rubbing or smoothing the paper, because in this way it

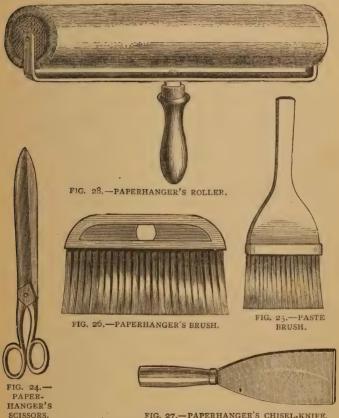


FIG. 27.—PAPERHANGER'S CHISEL-KNIFE, TOOLS COMPRISING THE PAPERHANGER'S OUTFIT.

may be torn or smeared, for the colours are easily started whilst the paper is damp. Keep the hands and also the pad of Rubbing to be avoided. the fair surface of the paper, absorb it at once with a clean moist

rag or a wet sponge. If you do not at first succeed, pull down the length and try again. Thus go on until all the fair parts of the Filling up wall have been covered, leaving spaces over and small spaces. under the windows and by the door, to be filled up with remnants. The finishing length may have to be cut on both sides, for the selvedge edge must never be shown. If the lengths have been cut too long, match the pattern at the top, draw the back of the scissors along near the ceiling to mark the paper, pull the paper away from the wall in this part, and place it back again when the surplus has been cut off to the marked line. Treat the lower part of the length at the skirting in a similar manner, and do this as the work proceeds before the paper and paste is dry.

Some paperhangers dispense with a duster or a wad of rag, and use a soft-haired brush instead, such as that shown at Fig. 26.

Brush for pressing paper.

I have tried this plan, and found that a soft-haired hand-brush or bannister-brush served my purpose best as a substitute. In using the brush, strike upwards in the middle of the paper first, then right and left up to the ceiling, then down the middle of the paper to the bottom, and left and right downwards until the bottom has been reached. Some professionals use wooden rollers covered with flannel and chamois leather (Fig. 28). These may be bought for

hanging. 2s. or 2s. 6d. each, or can be made as shown in sketch. Excellent tools for paperhangers, including the peculiar chisel-knife (Fig. 27) used in paperhanging, are made by Messrs. Hamilton and Co., 9 and 10, Greek Street, Soho Square, W., and are sold by oil and colour vendors throughout the country.

This will finish the bedrooms on the top floor. We shall next consider the treatment of staircase down to the next floor, and the treatment of a better class of work in the best bedroom.





CHAPTER V.

TREATMENT OF STAIRCASES AND HALLS.

General practice of treating staircases—Preliminary work before touching ceiling
—Appliances—Stopping cracks—Necessity for good work—Cleaning paper for
varnishing—Preparation of woodwork for painting—Colour and style—How
best imitated—Ground colour for wainscot oak graining—Graining colour—
Details of process—Action of comb and veining horn—Softening edges—
Wavy grain: how obtained—Colour for over-graining—Process of overgraining—Conventional method of oak graining—Graining machines—Prices
of graining tools—Varnish and varnishing—Treatment of bannister rails—
Stringing of stairs and skirting in hall—Imitation of marble.



ROFESSIONAL painters and house decorators have a practice of treating the staircase of a house as one entire room, and all doors leading from the staircase, as doors of that room. Hence in painting a room, the outside of staircases.

its door is regarded as belonging to the staircase or hall, as the case may be, and it is deemed good taste to treat the outsides of all doors opening from the hall and staircase in one uniform manner. As the general practice is now to grain and varnish the outsides of doors, we shall take at this time our first lesson in graining, so must prepare for the practical part of it. It is also the practice to put up a superior kind of paper on the walls of staircases, and to varnish this when dry. We shall also find that the work on staircases will require special appliances, and more careful forethought to ensure success.

As the lofty ceiling will have to be cleaned and distempered, the walls cleared of paper, and the paintwork cleaned, our first attention must be given to such preliminary work. Having removed the stair carpet and rods, we will proceed with the work of cleaning the ceiling and walls in nearly the same manner as already directed for bedrooms, then proceed to clean and stop the woodwork, and prepare it in much

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the same way as for painting. Before washing and distempering

the ceiling or "top" of the staircase, we must think how to set about it, and the means to be adopted for reaching the top and working there. A short ladder will be almost indispensable, and one or two pairs of ladder steps. In working over landings and halls, the steps alone may be used, together with a plank to bridge the two pairs and thus form a platform. The top over the descending stairway must be reached by placing the ladder with its feet resting on a stair, and its top against one of the walls, a plank is then made to rest with one end in the ladder on a "rung," at a convenient height, and the other end on a pair of the steps fixed on the landing. Similar arrangements will have to be made for cleaning the walls and hanging the paper. If cracks occur in the tops they must be cut out with more than ordinary care, laying them open fully a half inch in width, and stopping with Keen's Cement, mixed with water, or, if this cannot be readily procured, with a stopping made by mixing two parts best whiting and one part of plaster to the proper consistence with melted size. Directions for cleaning, stopping, and distempering ceilings have been already given in the opening chapters of this work, and to these I must refer my readers, the remaining part of the process being the same for the tops now under consideration. I must, however, call attention to the fact that the work is now of a more public character than that in servants' rooms, it will be more freely criti-Necessity for cised, and should therefore be done with more care. Avoid especially leaving unsightly brush marks, hairs of brushes, and streaks of colour on the ceilings over landings and hall. Finish the ceilings off, then, before the ladders, etc., are removed, proceed to prepare the walls. If good paper was put on and varnished when the house was last repaired, and the walls are still smooth and in good condition, it will not be necessary to strip off the paper, and in that case proceed as follows. Armed with a piece of wood the size of a scrubbing brush, or an old Cleaning worn-out scrubbing brush, and some coarse glasspaper for varnishing. paper, proceed to rub down all the seams of the paper and any other roughness on the paper. Then prepare some "dis temper filling," i.e., some distemper with less whiting in it than is used for ceilings, but still not so thin as that used as clearcole. Fill in all the surface with an even coat of this mixture, and when dry rub it all down smoothly with No. 1½ or No. 2 glass-paper. Pay particular attention to the removal of brush marks and hairs left by the distempering brush, and note that all imperfections caused by neglect of this precaution will be revealed when the paper is varnished. When all the surface has been rubbed down with glass-paper, as directed above, give it a coat of clear size, as for other wall papers, and allow it to dry before putting on the paper.

We will now turn our attention to the preparation of the wood work for painting and graining. First remove all stair-rod eyes; repair all defects in woodwork, and of woodwork for painting. stop all nail-holes and cracks with fresh stopping. Rub down and dust all the doors, skirtings, "treads" and "rises" of the stairs, "stringings," and bannister rails. Pay particular attention to the smoothness of surface on the panels of the doors. If the bannister rails have been stained and varnished, merely wash off all dirt, and prepare them for revarnishing. The handrail will probably be a polished one; this we must clean by washing and rubbing with a duster, and thus prepare for repolishing. When all the woodwork has been prepared, make up and apply the first coat of paint; this must be the same as that employed for the bedroom first coat, i.e., turpentine "second colour" with a flesh tint. Be careful to well strain this and all subsequent preparations of colour for this work, because all roughness in the preparatory coats will spoil the finishing effect sought to be produced in graining. When the paintwork is all dry, go over the surface lightly with fine glass-paper, and make it all smooth.

Hitherto all the work has been of a mechanical character, and, as such, easily directed or performed without an expenditure of much thought. We must now pass from this into the province of the artist, in which forethought, judgment, skill, and observation must guide us, instead of the hard and fast rules which bind the labours of mere mechanics. As artists, we must arrange in our minds the colour and character of the finished work, and imagine it as matching all its surroundings. We must think of the colour and style of graining most suitable to the situation, and fix upon that which will have the best effect. As a guide, we may say that oak graining will be most

suitable to the class of work in hand. Dark wainscot oak will suit

large light staircases, and light wainscot oak a smaller or a darker staircase. But we may well pause and ask ourselves. What do we mean by oak graining? It is this. We are about to attempt a painting on common wood, to imitate the natural grain of oak wood. That is to say, we shall try to produce an effect on common wood by the simple operations of painting, equal in appearance to that produced by a highly polished and varnished surface of oak. We have, therefore, to imitate all the natural colours and veinings of the oak. To do this perfectly, we should possess the inborn genius of an artist, and must take as our models veritimitated. able pieces of polished oak wood, or veneers of that wood. Imitations of the work of other grainers will never serve our purpose; and I should only mislead my readers were I to give a sketch of oak, or any other kind of graining, by pen or pencil, as a guide or pattern for graining. I, therefore, say, go to nature for your models, and take the lessons I give here only as directions to the means usually employed to produce the desired effects.

For a light wainscot oak graining the ground colour should be made up as follows:—Whitelead ground in equal quantities of raw Ground colour for wainscot oak graining. With Oxford ochre to the required tint—a light tint for light wainscot, and more stain to produce a dark tint for dark wainscot. Well strain the colour. Apply evenly with a pound brush and sash tool. Allow to dry for a day or two, or until quite hard, then gently rub down smooth with fine glass-paper.

The graining colour for wainscot oak is composed of $\frac{1}{4}$ lb. burnt umber ground in raw linseed oil, and well thinned with the same.

Graining colour. A small quantity of dryers must be added, and a very small quantity of raw sienna ground in oil, to enrich the colour. Well strain the colour, and apply it with a pound brush evenly and thinly over one part of the door at a time—say, for instance, a panel; then grain and vein this before applying the colour to another part, and thus proceed until all the door has been covered.

The details of the process are as follows: first cover the panel with graining colour. Then, whilst the colour is still wet, draw the steel graining comb from top to bottom of the panel, and thus

make the fine lines shown in the sap wood; next take up the veining horn, wrap a piece of well washed soft rag over the horn, hold it in the right hand pressed by the thumb against the inside upper portion of the first and second fingers, with the thumb slightly overlapping the first finger, and near the small end of the horn, and with the rag-protected horn wipe out all the lights to form the heart wood and knots in the



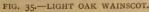




FIG. 36.—DARK OAK WAINSCOT.

grain. It should be explained here that the comb and also veining horn wipes off the dark graining colour and leaves the ground exposed in streaks and curves; these are the lights, and the graining colour the shades. In the sketches given herewith, the markings of the comb will be observed in the conventional example of oak graining a style (Fig. 37) and the veining with the horn in the heartwood, shown by Figs. 35 and 36.

When those markings have been made, it will be observed that the graining colour stands out strong in hard-lined curves and blotches of an unsightly nature, but the amateur and novicial grainer must not expect any other effect at this stage of the process. He must remember that every distinct act is only one of the means to reach the end and the finished result. Combing and wiping therefore merely removes the surplus colour, and shows up the ground to mark the medullary rays of the wood.

but these are never shown with harsh outlines; so, to soften the edges and cause the markings to blend we must go over the whole with a soft brush, such as the pound brush used in putting on the colour, working from the sides to the centres of strong knots and veinings. This brush must be used with some care, taste, and skill to soften down the harsh lines, blend them together and avoid smears. It will be seen that the combs illustrated in Figs. 29 and 30 are cut with teeth of regular sizes and spaces: these will produce a uniform grain such as will be rarely seen in natural woods, but frequently observed in the conventional work of mechanical grainers. I have recommended my readers to imitate the natural grain of oak, they may experience some difficulty in getting the above-mentioned combs to produce the desired effect, by simply drawing them down, or along the graining colour, but a hint or two will set them right. A wavy grain may be ensured by inclining the comb to the left or right as it is Wavy grain:

how obtained. drawn along. Combs with varying teeth may be made by the amateur himself and cut out of stiff leather or sheet gutta percha, but steel combs with fine teeth must be used for fine work.



FIG. 37. SAPWOOD OAK STYLE.

Goodwork has been done by graining artists with such simple and inexpensive tools as pieces of grass matting and sacking instead of combs, a piece of rag held on the thumb-nail instead of a veining horn, and a few old paint and other brushes instead of mottlers, over-grainers, and softeners. The tools of a professional grainer's outfit are so many conveniences to him, but the artist will be independent of such an outfit.

On examining a piece of oak veneer, sundry short markings in lights and shades will be observed dashed across the grain, or



FIG. 30.—LEATHER GRAINING COMB.

sprinkled in the larger lights in pleasing confusion. There are also certain mottled appearances irregularly disposed throughout the grain to be a real set in here.

the grain; these are put in by the process termed over-graining, which is, as the name im-

Colour for over-graining.

plies, the application of a graining colour over the grain already made on the wood. The over-graining colour in general use for oak is made up of Vandyke brown ground in water, it is, therefore, a water colour. The method of applying it is as follows: Pour enough of the water colour above-mentioned on a dinner-plate to thinly cover it, have by

the side of it a bason filled with stale beer; dip the pencil overgrainer in the beer, then dip the tips of the hairs into the water



FIG. 29.—STEEL GRAINING COMB.

colour, and draw the tips lightly from top to bottom of the panel in straight lines over the combings; then take up the mottler and put in the mottled appearance seen near the broader veins and knots; then, whilst the colour is still wet, take up the badger softener and soften down all hard lines and rough edges. Some judgment must be exercised here in the use of those tools, and some practice will be necessary before the amateur will be able to properly shade off the mottled parts, and break the lines of the over-grainer just where they ought to be broken. As the over-graining

broken. As the over-graining mixture is a water colour, he will be able to wipe out mistakes with

Process of overgraining.

a wet sponge, and the same tool will be found useful in wiping out harsh lines and

putting in lights. The process of over-graining must not be commenced until the graining is dry and hard, nor should it be delayed longer than necessary. If this has been unavoidable, the grain may "ciss" at the water colour—i.e., repel the colour as an oiled surface repels water. To prevent "cissing," go over all the grain with a sponge dipped in a thin paste of whiting or fuller's earth. This will prepare an absorbent coat for the water colour. A few minutes spent in watching a grainer at work will be time well spent in learning the practical part of the art.

The conventional method of oak-graining is as follows:—Apply the graining colour with a pound brush to panels and rails, and, Conventional method of oak graining. With a coarse leather comb drawn in straight lines lengthwise of the intended grain, then go over this again with a finer comb, giving a wavy appearance to the grain by short tremblings of the hand and accidental slippings to right or left, then go over some parts toward the edges of panels, styles,



FIG. 28.—COMB FOR DIVIDING OVER-GRAINER.

and rails with a fine steel comb, and thus put in a finer grain on those parts. Next wipe out the graining colour with a view to produce a pretty effect in parts rather than to imitate the natural grain of the oak, putting in a curly knot here and there in the panels together with an occasional wavy, or zigzag light across the grain; then put in a few broad lights to imitate a bit of heart wood here and there in the rails, or make a bit of curly shade in the centre of the rails and tone off to the sides. Wipe out only a few lights on the styles across the grain, and thus leave the appearance of the panels and rails being framed with a darker and closer grained wood, the lighter and more open grain being seen on the rails. Treat the door frame in the same way as the styles. In this style of graining the imagination of the workman conceives veinings and markings such as could not possibly be found in a well made oaken door, some of them, although of an oaken character, taking the form of grotesque letters and words. The over-graining, in like manner, although following some of the natural markings of the wood, is put on to produce a pretty effect.

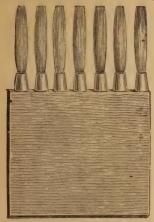


FIG. 20.—PENCIL OVER-GRAINER



FIG. 32.—COMBING ROLLEK.



FIG. 31.—PATENT GRAINING ROLLER.

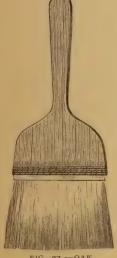


FIG. 27.—OAK OVER-GRAINER.



FIG. 25.-MOTTLER.

But the degradation of the art to a mechanical performance is now completed by the invention of tools that entirely dispense with the skill of the artistic grainer. Graining machines on rollers

Graining (see Fig. 31) are now made to produce the grain of machines. any kind of wood that may be desired by simply drawing the roller over the prepared surface. Those rollers are, however, expensive luxuries, since a separate roller is required for

eachkind of wood grain, and the rollers cost from 16s. up to 36s. each. The grain produced by them has a pretty effect, and only



FIG. 33.-VEINING HORN.

requires softening. The over-graining colour is also put on by machines, or rollers (see Fig. 32), these are held in the right hand together with a brush charged with the over-graining colour, and the two tools are simply drawn across or along the grain as required. The brush acts as a feeder to the rollers, and these impart irregular dots and streaks to the grain such as are seen on oak wood. Oak combing rollers, as these are named, are sold in

various sizes, 2s., 4s., 6s. and 8s. each; feeding brushes, 2s. each; or boxes, containing rollers and brushes, from 9s. to £1 each.

The prices of other graining tools are as follows:—Hog hair mot-



FIG. 34.—BADGER SOFTENER.

tlers (Fig. 25), from 2s. to 5s. each; hog hair pencil over-grainers (Fig. 26), from 1s. 6d. to 5s. each; oak over-grainers with wood handles (Fig. 27), from 3s. to 7s. 6d. each. Hog hair is also made up into over-grainers of a form similar to a mottler (Fig. 25), but thinner and with longer hair, these are sold from as low as 6d. up to 2s. 6d. each, according to size. In using those tools a coarse comb (Fig. 28) is used to divide the hairs and form them into pencils, those are sold from

8d. to 1s. each; a similar duty is done by professionals with their fingers. Steel graining combs (Fig. 29) cost from 2s. up to 12s. each, according to size and quality. Leather graining combs (Fig. 30) cost from 3d. to 6d. each. Veining horns, or thumb pieces (Fig. 33), cost from 2d. to 6d. each. Badger softeners cost from 9s. to £1 each.

When the over-graining colour is dry, the doors may be varnished. Best oak varnish is usually employed, but best carriage



FIG. 38. FIG. 39. VEINING LINING FITCH. TOOL

varnish will be found more durable. Varnish and Varnish brushes set in tin may be varnishing. bought from 1s. up to 5s. each, but the poor amateur may use an old pound brush, well washed out in turpentine or "turps." Work out the turps well on an old board, or in some obscure corner on old work, for turps and varnish will not agree together. Apply the varnish lightly with straight strokes evenly all over the grain, but do not rub it in the wood. See that the work is free from dust before applying the varnish

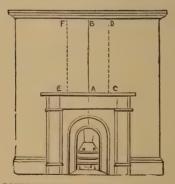
We will now turn our attention to the other woodwork on the staircase. In point of time this should be taken up by the workman between the operations of painting the doors and graining them, and whilst that work is drying; but I deemed it best to finish the description of one kind of work the description of one kind of work before going on with another. Give

the bannister rails one coat of light slate colour

lead paint, when this is dry rub down smooth and finish with a coat of bronze green, made by breaking up some bronze green powder in oak varnish to the required tint, add a small quantity of liquid dryers or terebene, then strain, and apply an even coat to the rails. When this coat is dry, varnish all over with oak varnish.

The stringing of the stairs and the skirting in hall and on landings will look well marbled in black and gold. First put on a coat of the above-mentioned slate colour, rub this down smooth when dry, and put on a coat of oil colour stained with vegetable black,

this should dry a glossy black, and on this black ground we must marble the grain. We must provide ourselves with Stringing of stairs and small cups or saucers of colour made up with equal skirting in hall. parts of gold size and turps, one cup stained with Oxford ochre to a golden tint, one with very light slate colour, and another with white. Armed with the veining fitch, Fig. 38, we must first proceed to lay on golden veins of irregular Imitation of marble. width, to imitate the veining of marble, then we must put on a few dots and dabs of white distributed in a tasteful manner. with an occasional white streak; finally, we must go over the whole and blend the streaks, dots, and dabs with a little of the slate colour, and thus finish the figure of the marbling. When this has dried, the whole stringing and skirting must receive a coat of varnish, and this should be put on before dust has settled on the colour. The "treads" and "rises" of the stairs will not be painted until all the other work in the house has been done.



PAPER-HANGING: WHERE TO BEGIN IT.

A B Central vertical line over mantel-shelf. CDFE Disposition of first piece of paper folded that its central line may fall on AB. N.B.—Edges of paper must be left intact on book sides.



CHAPTER VI.

TREATMENT OF STAIRCASE, HALL, BEST BEDROOM, AND PARLOUR.

Selection of paper for halls and staircases—Blocking out for marble papers—Care in matching pattern necessary—Determination of size of block—Sizing and varnishing paper—Treatment of mahogany handrails—Fillers and filling in—French polishing—Treatment of parlours and best bedrooms—Ceilings—Colours for woodwork and papers—Choice of papers—Mixing colours for paint—Regulation of depth of colours—Treatment of mouldings of doors and windows—Skirtings of bedrooms—Parlour walls, ceilings, etc.



HE walls of staircases and halls having been perfectly smoothed and clearcoled, and thus made ready for papering, we must now select the paper. The kind of paper usually put up on walls of staircases and halls, is heavier and thicker than that in general use

for bedrooms, the patterns being some design in imitation of marble, or of polished wood. In the class of house now under consideration, I recommend a sienna marble, with dado to match; and in selecting this, we

must bear in mind that a large hall and high staircase will require a wider and deeper dado than low narrow approaches. A green marble, with dado to match, will also look well, and please those who have a taste for green. In estimating the quantity of paper necessary for this part of the work, several measurements will have to be taken, and the totals added together, triangular parts being calculated as whole squares to provide for waste—that is to say, the horizontal and perpendicular sides of the triangle should be multiplied, and the sum of the square put down. In trimming the paper, cut off both borders or selvedges right up to, and straight along by, the pattern, for this class of paper must be hung with the joints butt, not lapped as with the thinner bedroom papers.

In best work, plain marble papers are selected and marked or

lined out into blocks after the paper has been hung; but the Blocking out for marble is, a paper printed in blocks, for he will find the operation of lining out one of some difficulty. Blocked paper must be cut in such a manner as to show half blocks next the cornice, and to match the blocks exactly in all other parts. The lengths will be, first, from cornice to dado, or a few inches below the upper edge of the dado, then the dado itself, to slightly over-lap the wall paper. The proper method of cutting, pasting, and hanging wall papers, has been already given, page 34. No-

Care in matching pattern more careful, if possible, in matching the patterns, and visible joints. If ladders are used against the walls, see that their tops, where they lean against the walls, are protected with pads to prevent them from scratching and roughing their smooth surface. Ladder steps are, however, preferable in all cases where they can be used. Should the amateur decide on selecting a plain paper for the purpose of trying his hand at "lining out" in blocks, he may proceed with "lining out" after the paper has been hung. This is done with a carpenter's pencil, or with a crayon, as follows:—

First, decide on the size of block most suitable to the dimen-

sions of the hall, height of walls, etc., a moderate size being 21 inches by 14 inches. Imagine the walls to be built of Determinamarble blocks of the above dimensions, and finished tion of size of block. off with half a block near the ceiling, next the cornice. Commence with this half-block, and measure down from the cornice, mark off the measure with small crayon or pencil marks. place the straightedge to those marks, and draw a straight line along horizontally from end to end of the wall, then commence at the right hand end of the wall, mark off half a block in length, by drawing a perpendicular line from cornice to horizontal line, then measure off a full block, and mark it likewise. space has been thus filled in, measure down a full block's depth. and draw a horizontal line parallel with the top line, and divide this off into blocks in such a manner as to make the joints come midway between the joints above. Thus proceed until all the walls have been filled with blocks of equal dimensions, and a

uniform effect has been produced. Carpenters' pencils are used for green marble, and also for sienna, but some persons use a lead colour crayon for both, and others prefer an Indian red crayon.

When the paper has been lined out, it must next be sized. To do this, take a quantity of best white jellied size, at 2d. per pound, place it in a clean iron pail, or similar vessel, capable Sizing and of withstanding the necessary heat, just cover the size varnishing with hot water and place it over a clear fire until it has all been liquified, then when it has attained a lukewarm temperature, spread a coat evenly over the paper with a good distemper brush. When this coat has set, apply another coat smoothly over the first, and when this last had dried, apply a coat of best oak varnish to dark sienna papers, or best white paper varnish to light papers. Lay the varnish evenly and smoothly on with a pound brush, but do not work this about, for varnish must be simply laid on, and left undisturbed until dry. When the first coat is dry, another may be put on, and this will make a durable job on good paper; walls thus papered and varnished may be cleaned again and again, and, with moderate care, will last a life time.

The handrails of the stairs will next receive attention. These should be first washed with strong soda water to free them from grease, then rubbed down with glass-paper, then filled Treatment of with a thin paste of plaster, tinted with burnt umber, mahogany handrails. again rubbed down with fine glass-paper, then dressed with a coat of linseed oil, and allowed to stand for twenty-four hours for the oil to sink in and harden before they are French polished. It may be well to explain here, that the process named "filling" is so-called, because it consists in applying a substance to wood, which shall enter its pores, fill them up, and thus prevent them from absorbing, subsequent applications of polishing material. Plaster of Paris, made into a thin paste and tinted with burnt umber, makes an excellent filling for mahogany, and when this has been dressed with a coat of linseed oil, a good body has been formed to receive subsequent coats of polish. The art of French polishing consists simply in so covering a polished surface with a solution of shellac as to leave a thin glassy coat of shellac thereon. The material itself is composed of best shell or seed lac, digested and dissolved in alcohol

or methylated spirit of wine, and tinted with dragon's blood. The method of applying it is as follows: Make up a pad or bunch of French soft woollen or linen rags, dip this in the polish, then spread a piece of clean soft linen over the bunch, and draw it tight, gathering it in the right hand, until the polish exudes through the linen, and the surface is convex or ball-shaped. Apply a drop of linseed oil to this surface, and proceed to polish the mahogany, rubbing it with light brisk strokes, applying more polish and linseed oil when necessary, and thus proceed until all the surface of the mahogany has been covered. Then go over all the surface again and again in a similar manner, allowing one application to harden before another is put on; finally, go over the whole with a clean pad, moistened with methylated spirit alone, with just a touch of linseed oil occasionally, when the pad appears to stick.

We have devoted exclusive attention to staircases and halls since leaving the servants' bedrooms, but, as a matter of fact, this work should be taken in sequence alternately with that in best bedrooms and parlours, actually giving these rooms the Treatment of parlours preference in point of time, and devoting our attention to the staircases whilst the paint in the above-mentioned rooms is drying. The preparation of walls, ceilings, woodwork, etc., is much the same as in the servants' rooms, with the addition of a little extra care, if possible, to avoid unsightly evidences of bad workmanship. Some persons prefer a little blue tint in the ceilings, others a mauve, and others a rosy Ceilings. tint. These may be all put in the distemper with colouring matters as already directed, but the taste of most persons inclines to white alone. Taste varies also as to the prevailing tint on walls and woodwork, and thus some persons will prefer to have a bedroom with a prevailing tint of green, another with Colours for a blue tint, another with a rosy tint, whilst pretty woodwork and papers. gradations and mixtures of those tints are obtained in rosy green, slate or lead colour, mauve and pink. We should therefore first choose papers for the walls, and select those with a view to the aspect of the room, as already instructed for those of servants' rooms, choosing a rosy tint for rooms lit from the north, a rosy green for north-western or north-eastern aspects, whilst blues, greens, and their gradations should be chosen for rooms lit with bright sunlight. It must be understood that the tints above

mentioned should prevail in the ground of the papers, not in the pattern, and this last should be chosen to suit the size of the room. Best bedrooms and parlour papers are thicker and heavier than common papers, and the best varieties are glazed; these glazed papers are preferable for bedroom use since their surfaces do not hold the dust, but they require a little more care in hanging, and must not be wetted on the glazed side nor rubbed on this side whilst wet. Flock papers are altogether inadmischoice of sible, and gorgeously tinted or gilded papers are out papers. of place in bedrooms. The edges of all thick papers must be carefully trimmed on both sides, and the lengths matched butt at their joints instead of being lapped as in common papers, the methods of cutting-out and hanging have been already explained.

The paper having been chosen, we proceed to mix the colours for the paint. The first coat for all woodwork must be whitelead made up with three parts turpentine and one part of linseed oil with the usual quantity of dryers as before directed. The second coat is to be made up of whitelead in all oil and tinted with colour nearly as deep as that required in the next coat. The third and finish coat must be of whitelead made up in all turpentine, and tinted to match the ground of the paper; styles and rails of doors and mouldings being tinted with a little more colour to give a pleasing contrast. For greens, Brunswick green in various quantities will give any depth of tint that

may be required. For blues, ultramarine must be employed, a small quantity only being required for slate or lead colour, and an increased quantity of colouring matter for deeper tints. Rosy and flesh tints will be secured by employing vermilion as the colour, a pretty effect being produced in the green-room by just a dash of vermilion in the green colour for styles, rails, and mouldings; whilst mauve, lilac, and violet tints can be produced with various quantities of vermilion with

ultramarine. It must be borne in mind that all colouring matters must be well ground in a portion of the whitelead colour and added to the bulk of the paint until the desired tint has been obtained. This may be ascertained by putting a little of the paint on a lath and comparing it with a pattern; the paint must also be strained afterwards before it is laid on the woodwork. This style

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of painting will dry without a gloss, and is therefore known as "flatted colour."

After the colour has been laid on the woodwork and the paper hung, a pretty effect may be produced on mouldings of windows Treatment of and doors by tastefully "picking out" parts with the prevailing colour of the pattern on the paper. This doors and colour must be put in a small quantity of the whitelead turpentine finish, and used with a fine brush or hair pencil. If a cornice runs around the room this also may be "picked out" with the same colour ground in distemper. We may add here for the information of those who do not understand the meaning of the term, that "picking out" means applying lines or small patterns of colour to an otherwise uniform surface to relieve the monotonous appearance of the same, and in this work an artistic taste is required to make it pleasingly effective. In painting the skirtings of bedroom walls, it improves their appearance to have a two inch wide border of paint on the flooring at the foot of the skirting.

Parlour walls and ceilings must receive the same treatment in preparation as those of bedrooms, and the order of doing the work will be precisely similar to that already mentioned.

A little livelier tone may be admitted in the paper, but this must not be too lively, nor must the patwalls, ceilings, etc. tern be prominent or showy. We must try to abandon the old notion of making parlour walls showy with nice or pretty paper, and seek instead to clothe them with a suitable background for pictures and in harmony with all other surroundings. After paying some regard to the situation of the room, we should next take into our consideration the prevailing style and character of the furniture, and then treat walls, ceilings, woodwork, and all other decorations as parts of the whole picture in harmony with the furniture. A deep-toned paper should be matched with pollard oak graining, walnut, or dark wainscot oak, a lighter paper will match with light wainscot oak, whilst delicate tints will blend with maple or satinwood graining. Instructions have already been given for wainscot oak graining. Other kinds of graining will be dealt with in the next chapter.



CHAPTER VII.

TREATMENT OF BEST WORK IN PARLOURS, DINING-ROOM, ETC. (continued)—GRAINING OF DIFFERENT KINDS.

Graining in imitation of woods—Pollard oak graining—Process described—Over-graining colour—"Bird's-eye maple"—Colours for ground—Preparation of surface—Graining colour—How colour is laid, etc.—Softening and working down edges of lights—Indication of heart—Formation of "eyes"—Varnish for maple—Ground for satinwood graining—Colours and process—Overgraining colour—Walnut graining—Process described—Amendment of defects—Mahogany graining—Colours and process—Imitation of feathery grain—Over-graining colour—Darkening work and varnishing—Close imitation of other work not desirable.



N continuing my notice of the treatment required in best rooms, I now proceed to give some hints on graining in imitation of satinwood, walnut, and mahogany. Instruc-

tions have been given in a previous chapter for wains-

cot oak graining.

Pollard oak graining will be found more difficult, the method of doing it being as follows: Prepare the ground with colour in oils as for wainscot oak, using yellow ochre, or Venetian red and yellow ochre, or orange chrome as the colouring matter, according to the depth of tone desired in the graining, for this is determined to a great extent by the tone of the ground.

When the ground colour is dry, sponge it all over with whiting and water to prepare the surface for the graining colour. This, for indoor work, may be made up of Vandyke brown and water only. Lay the colour evenly over the chosen piece of work, such as a panel, for instance, with a sash tool, then work it level with a hoghair mottler, and proceed at once to form the grain whilst the colour is wet. Dip the tool in some of the described.

dabs of the colour where the knots are intended to be, then dab those patches all over with a damp coarse sponge, then draw the dabs into groups with a corner of the sponge, and make sundry curls of dark tints, as seen in the grain of pollard oak; smaller curls and fine lines should be put in where required with a sable over-grain. pencil. The over-graining colour must not be put on ing colour. until the first or graining colour is dry, which will probably be some twenty-four hours. This colour must be made up of the same pigment ground in beer, but thinner than the first; apply it with an overgrainer, then soften the tints with a badger softener, drawing the colour towards the group of knots, then take out some lights where needed, and soften down all harsh lines by working the softener across them in every direction. When the overgraining is dry, give it two coats of pale oak varnish. For outdoor and exposed work the graining colour is made up as directed for wainscot oak.

The following directions for imitating bird's-eye Maple are taken from the "Practical Manual of House-Painting, Graining, "Bird's-eye Marbling, etc.," by E. A. Davidson, published by Messrs. Crosby Lockwood & Co., London. Professional house-painters and decorators will find the book a useful acquisition to their libraries, and it should be in the house of every apprentice to those professions.

"The ground is to be mixed of white lead and vermilion, of which, however, only sufficient must be used to neutralise the blue colours for ground. The white lead, but not to give it a pink tint. The mixture must be rather 'oily,' that is, it must contain a good quantity of oil, in order that the graining colour may not be so much absorbed as it would be if the surface were flatted that is, coated with colour mixed principally with turpentine.

"In order that the graining colours which are mixed with beer may adhere to the ground which has been painted with oil, it is preparation of surface. It is done by passing over it with a sponge moistened with beer and rubbed with whiting; when this is dry, the distemper colour will work freely over the oil, and will adhere to it This process is called cissing.

Graining colour, which is to be ground with beer, consists of Vandyke brown, or raw sienna and Vandyke brown, or brown lake and drop black, or similar colours,

according to the tint required, whether brown, yellow, or black maples.

"With a tool lay the colour over the whole panel, and work it level with a hog-hair mottler—a flat tool mounted in How colour in; then take out some lights from the still wet colour is laid, etc. by dabbing it with the mottler, at the same time drawing it along, by which means the colour is removed in certain places.

"Soften the whole with a badger softener, which is a broad flat brush, the hairs of which are so set that they spread outwards, and may thus be rapidly and lightly drawn over the work without leaving any brush marks, at the same time softening down the edges and otherwise smoothing of lights. the whole. Next, with a thinner mottler work round the edges of the lights, giving a pointed tendency to their forms, at the same time filling in the finer work in the darker spaces. When this has been again softened, take a hog's-hair dotter—a short round brush, which may be obtained of an even form at the end, or somewhat pointed, or the latter form may be given to it by singeing against a red-hot iron—and with this draw from the lights to the darker parts of the work.

"This part of the process must be done very rapidly as it must be completed whilst the colour is wet; it is therefore obvious that such a portion only should be taken in hand as can be completed at once. The next process is that of overgraining. The heart, which is indicated by numerous fine lines, which spread over a portion of the work in graceful wavy curls, can be produced by a sable pencil dipped in Venetian red, Indian red, or any other suitable colour mixed with beer; or an easier method is to use a red chalk pencil; but for larger surfaces an implement called the 'sable tube overgrainer' must be used; this consists of a number of sable pencils fixed in one broad tinned handle.

"The 'eyes' are now to be formed. The following method will be found very effectual:—Roll a piece of cloth, previously saturated with the over-graining colour, until of "eyes." a point is formed; this point, must, however, be open like the aperture in a funnel, but it must be semicircular in shape, and with this the impressions are to be made at the points marked by the dotter.

"The overgraining of maple should be done on the same day as the mottling. When the graining is quite dry, it is to be varnished Varnish for a light varnish being used; and it is to be noticed that all graining executed in distemper should receive two coats of varnish."

The ground to be used for satinwood is made up of whitelead oil colour just tinted with chrome yellow, raw sienna, or yellow ochre. The work is to be cissed in with whiting and Ground for The graining colours may be either middle satinwood graining. chrome and drop black, or vandyke brown, or raw sienna and vandyke brown, or York brown, mixed with beer, and rubbed in smooth and even with a tool and hog's-hair Colours and process. mottler. Now, moisten a coarse sponge in beer, and draw it down the work, so as to leave it in rather broad streaks running in a slightly wayy or oblique direction; then soften the whole with the badger softener. Next, with a clean moist camel'shair mottler, work down the edges of the streaks with a jerking movement, so as to give that varied and fanciful appearance so much admired in the natural wood.

The over-graining colour is composed of vandyke, York brown, and black, mixed with beer, but in different quantities from those over-grain- used in the graining colour, for the purpose of making ing colour. different tints and shades. First put in the heart with a small sable pencil, brush this slightly with the badger softener, and finish the rest of the over-graining with a sable tube over-grainer, or a flat sable over-grainer, the hairs of which have been separated with a comb. When all the work is dry, varnish with two coats of best pale oak varnish.

The ground for walnut is composed of whitelead oil colour, tinted with Venetian red, yellow ochre, and a small quantity of burnt umber. The work is cissed in with whiting and water.

Walnut The graining colour is vandyke brown, mixed with

walnut graining. The graining colour is vandyke brown, mixed with water, and applied after the same manner as that described in the first process for maple. When this colour is dry, damp it all over with a sponge dipped in beer, to break up the process described.

Process described. The over-graining colour is

composed of vandyke brown and drop black, mixed with beer, the tint deepening and darkening in accordance with the artist's design,

to produce any shade of the wood desired, the light tints being put in first with a hog's-hair over-grainer to sketch the general design of the grain, and then softened down with the badger softener. When the design is dry, put on a deeper tint with the over grainer divided by a comb, and with this work up the grain of the design, softening it down with the badger as the work proceeds. Defects in the treatment can afterwards be Amendment amended by dabbing the defective spots with a damp of defects. Coarse sponge, and softening the spots in the direction of the grain. When the design has been worked out to taste, it must be allowed to dry, and then be varnished with two coats without further treatment, if for ordinary work; but a superior finish can be produced by washing the first varnished coat with a mixture of vandyke brown or burnt sienna in water, mottling and softening this to taste, and then varnishing all over again.

The ground colour for mahogany is whitelead oil colour, tinted with Venetian red and yellow ochre, or chrome ochre may be substituted for yellow ochre where a deeper tone is desired, the various shades of this wood being obtained by using more or less of those pigments. When the ground colour is dry, it is to be cissed with whiting and beer. The graining colour is made up of vandyke brown, or this colour and black, Colours and or burnt sienna and black, or burnt sienna and vandyke brown, to suit the ground and the desired effect. ments are mixed with beer, and are to be rubbed in dark with a tool and mottler, as described for maple and satinwood, then, with a clean moist camel's-hair mottler, go over the work in the manner described for satinwood, and produce the feather or curl by drawing the colour with the badger softener from the sides towards the middle of the panel. The peculiar curly and feathery Imitation grain of mahogany, shading off as it does from deep of feathery mid-feather to paler points and sides, is not easily imitated, but the manipulative processes are nearly the same as those described for satinwood, with this exception, the mid-feather in mahogany is produced by gathering in the grain from the sides,

The over-graining colour in mahogany is made up of vandyke brown, with a little crimson lake added where a brighter effect is desired. This is also mixed with beer, and applied with a hog's-

and working it along towards the points.

hair or sable over-grainer, divided by a small over-graining comb. The over-graining must be made to follow the direction Over-graining colour. of the feathers and curls, rising from the centre, and becoming gradually more pointed until it is lost in the general mottling of the wood. In those parts that are mottled without feathers, the over-graining must follow the general direction of the mottling. If it should now be found that the work is too light in colour, or not sufficiently rich, it must be varnished, or Darkening treated to a "megilp" of boiled oil and turpentine, work and and when this is dry, the surface must be again treated to another over-graining with a mixture of brown lake and black, or burnt sienna and black, or vandyke brown and crimson lake. This treatment must be continued until the required tint is obtained, then the whole must be nicely stippled with a softener, and allowed to dry, and when dry must be again varnished.

I have given these instructions and hints in graining as aids to aspiring amateurs, but must here again warn our readers against Close imita- the too frequent practice of following literally the tion of designs of other grainers. The pigments and their other work not desirable. vehicles, the tools and the manner of using them, and the general mode of treatment to produce a named effect, are such as have been successfully used by professionals in the art; but the art of successful imitation of polished natural woods can only be attained by a close study of the grain of the woods themselves, and a long course of practice in the art. Aspirants will, therefore, do well to provide themselves with polished specimens of the woods. or of their veneers, as patterns from which to copy the graining. Veneers of all kinds of wood, it is as well to say, may be obtained on application to Mr. Thos. J. Syer, of the Finsbury School of Amateur Mechanics, Finsbury Square Buildings, Chiswell Street. E.C.





CHAPTER VIII.

FLATTING OR DISTEMPERING WALLS IN COLOURS.

Flatting or distempering walls—Parlour in distemper—Preparatory treatment of walls—English method—Temperature of room—Separation of upper part of wall and dado—Treatment for library or study—Making up colour—Laying on colour—Fourth, or finish, coat—Flatting difficult for amateurs—Treatment for staircases—List of tints for oils or distemper.

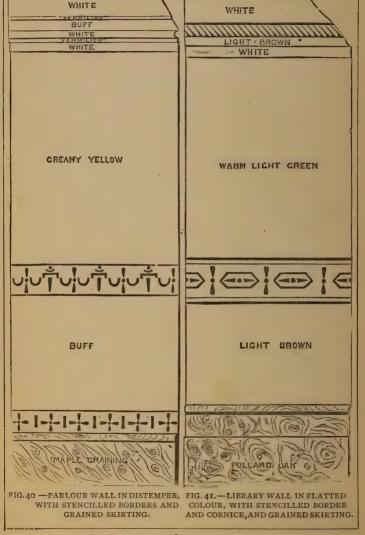
parlour and library. Fig. 40 shows the treatment for distempering



S some of my readers may desire to have instructions in flatting or distempering walls in colour, instead of decorating them with paper, I herewith give an example and illustration of each method as adapted to the treatment of two such rooms as a

a parlour wall in distemper colour. The cornice is picked out with narrow bands of vermilion, separated by broader bands of buff and white. The space between cornice and chairrail is tinted a creamy yellow with yellow ochre blended with the distemper. The dado is tinted buff with Oxford ochre, the chairrail being represented by a stencilled border in Indian red, and a stencilled border of the same colour is placed above the skirting, which, in this case, may be of maple or satinwood graining, or light wainscot oak. The method of making up distemper colour has been given in a former chapter. No fixed rule can be given for the quantity of colour required to produce a desired tint, this must be secured by trial, and the proportions noted on a small scale. Those proportions must be multiplied for the bulk, and allowances must be made for the change of tint in drying—all distemper colours appearing a much lighter tint when dry than when they are wet. Particular attention must also be paid to the mixing and straining of the colour, for it should be free from all colour balls and grit. When walls are to be coloured in distemper, they must receive special and careful preparatory

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treatment to make them uniformly smooth and free from spots or flaws. According to a French method, they must be well rubbed down with wooden scrubbers formed of pieces of deal, a tinches by 7 inches, cut across the grain, kept wether a by frequently sponging them with clean water from a pail. The scrubbers are worked in circles all over the wall until the plaster has been rendered quite smooth, it is then well washed and rubbed dry with rags before the walls are clearcoled.

The English method of preparing the walls for distemper or flatted work is as follows: Well rub down all roughmess with a piece of coarse glass-paper stretched over a cork scrubber—that is, a broad piece of cork with a level surface—then go over the whole again with a finer glass-paper, then clear-cole the walls with distemper, filling as before directed for ceilings. When this is dry, go over it with the scrubber and fine glass-paper, and finish off to a perfectly smooth surface with powdered pumice on the cork alone. The clearcole should have enough size in it to fill up the minor cracks which could not be cleared out and stopped in the previous stopping process, for it must be understood that walls must be prepared in a similar manner to that directed for ceilings.

The temperature of the room must be raised in cold weather to about 60° Fahr, before any attempt can be made Temperato lay on the colour, and all windows and doors must ture of room. be closed to exclude draught until the walls have been coloured. A good brush is requisite to produce good work, extra care must be taken in laying the colour on smoothly, and no time should be lost in finishing the coat of colour on the walls of one room after the work has commenced. A disregard of these rules will possibly result in a patchy effect disfigured with unsightly streaks showing the track of the brush. Some practice will be needed to make the colour float smoothly over the surface, and this work will test the skill of amateurs. A pencilled line should be drawn with a straight-edge to mark the upper line of the chair-rail, separation and this must form the top of the dado. The upper part of wall part of the wall must be coloured first, down to this line, then the dado must be coloured, and when this is dry, the stencilled pattern can be put on over, and the cornice be picked

out in colour.

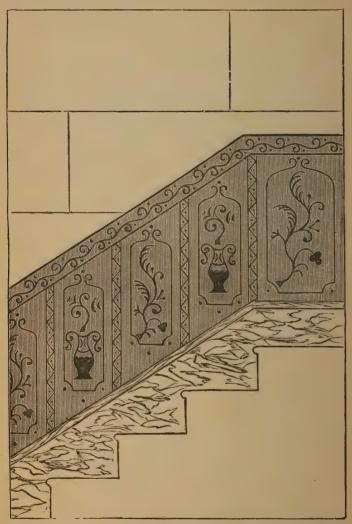


FIG. 42. — STAIRCASE-WALLS IN SIENNA MARBLE, WITH DADO OF JASPER MARBLE, STENCILLED; STRINGING IN BLACK AND GOLD.

Fig. 41 shows a mode of treatment suitable to the walls of a library or study, and is intended for flatted work in turpentine and oil colour. The preparation of the walls to make them

smooth must be the same as for distemper colour, but they must be allowed to thoroughly dry before the first

Treatment for library or study.

coat of oil colour is laid upon them. The first coat should be of whitelead mixed with linseed oil, with a little litharge or patent dryers added, then well strained, and very smoothly applied with a pound brush. This coat will be absorbed by the pores of the plaster, and will partially fill them as it dries and hardens. When this has become dry and hard, rub down the surface smooth with glass-paper, and give it a second coat of whitelead made up with three parts turpentine to one part of oil with a little dryers. This must also be rubbed down when dry, and a third coat given to it



FIG. 43.-STIPPLING BRUSH.

of whitelead mixed with linseed oil and a little dryers, and tinted to nearly the full tint of the finishing coat. This is secured in the present example by tinting the mixed colour with Brunswick green, and adding just enough vermilion to warm up the tint. In making up the proof tint, accurately measure the proportions required, and make

up the bulk by multiplying the proof proportions. It will be well to make up more than the estimated quantity of colour needed to cover the walls of a room, for it will be found difficult to match the first bulk in making up a slight addition should the quantity be deficient.

We must also understand that oil colour dries contrary to that of distemper, as it becomes darker in drying. Pay particular attention to straining the colour after it has been mixed and tinted, and it is best laid on with stippling brushes (Fig. 43), two men being employed in the work—one man doing the upper portion, whilst the other does the lower portion of a wall, and working so as to make their parts blend into each other. The brushes of both must be worked smartly, and frequently drawn across the work so as to prevent perpendicular streaks, whilst the finishing or "laying-off" strokes should partake of a light dabbing

character, so light as to only allow the tips of the hairs to touch the work. Before this coat has become quite dry and hard, the fourth, or finish, coat of colour should be laid on. This is compourth, or posed of whitelead, mixed with all turpentine, and finish, coat. tinted to the finish colour with just a little oil added, or a small quantity of varnish of a colour and kind to suit the tint, this will assist to float the colour on smoothly and give it a finished appearance. Extra care must, of course, be taken in laying on this coat, and it will be advisable to secure the work at all times from being soiled by dust, by keeping the doors and windows closed until the colours have set. I am aware that in giving directions

Flatting difficult for amateurs. for flatted work I have tempted the amateur house-painter to a difficult task, so will just add that he must not feel discouraged if he fails in giving a professional finish to his first attempt. In the example given, Fig. 41, the streaks in the cornice can be done in Indian red by hand or by stencil. The chair-rail will also be stencilled in the same tint, of course made up with oil colour, and the skirting can be grained in pollard oak, light walnut, or wainscot oak, to suit the taste.

Fig. 42 gives an example of a novel method of treatment for staircases, wherein the dado is made up of strips of paper printed in panels with an ornamental figure in Indian red on a jasper marble ground. Each strip is printed the width of a stair-"tread," and the pattern is cut to rise with each "rise" of the stairs, the top being finished with a printed border, runs along at the same height as the hand-rail of the staircase. When this is combined with a paper of blocked sienna marble and a stringing of black and gold marble, a most effective and pleasing result is produced.

In closing this article on best work in a house, I add a list of tints which may be produced in oil or distemper colours by the following pigments, nearly all of which may be used with whitelead or with whiting in oil or in distemper.

Straw Colour.—Whitelead and massicot in oil. Whiting and Dutch pink, or chrome yellow in distemper.

Lavender, Lilac, and French Greys.—Produced by mixtures of white, blue, or red, according as one or the other predominates in the mixture with the following: lake and indigo; lake and Prus-

sian blue; Indian red and Prussian blue; vermilion and Prussian blue; indigo and rose pink.

Pearl Grey.-White, black, and Prussian blue.

Grey Tints of a Blue Hue.—White and verditer, blue black, lamp-black, or indigo.

Grey Tints of a Brown Hue.—White, with madder brown and Prussian blue; or with madder brown, Prussian blue, and ochre; or with Indian red and indigo; or with light red and Prussian blue; or with burnt sienna, lake and indigo.

Brown Tints.—White, with mixtures of the following pigments: lake, Prussian blue, yellow ochre; lake, indigo, yellow ochre; raw sienna, madder lake, Prussian blue; light red, indigo; Vandyke brown, lake, indigo; burnt sienna, indigo; burnt sienna, lake.

Green Tints.—White, with the following mixtures: Italian pink and Antwerp blue; Italian pink and Prussian blue; yellow ochre and indigo; burnt sienna and indigo; brown pink and indigo; raw umber and indigo.

Pea Green.—White, with French green, Olympian green, or Brunswick green; or with Prussian blue and chrome yellow.

Sage Green.—White, with Prussian blue, and raw umber; or with Antwerp blue and stone ochre.

Olive Green.-White, with raw umber and Prussian blue.

Orange Tints.—White, with French yellow, orange lead, Dutch pink; or with chrome yellow and vermilion.

Pink Tints.—White, with rose pink, crimson lake, or scarlet lake.

Salmon Tint.—White, with Venetian red or vermilion.

Peach Tints.—White, with the following mixtures: vermilion, Indian red, and purple brown; or, vermilion, Indian red, purple brown, and burnt stone ochre.

Violet Tint.—White, with vermilion, Prussian blue, and lamp-black.

Chocolate.—White, with Spanish brown, Venetian red, and vegetable black.

Sky Blue Tint.—White, with Prussian blue.

Flesh Tint.—White, with light red and yellow ochre; or with lake, vermilion, and Naples yellow.

Fawn Tint.—White, with burnt sienna; or burnt umber and Venetian red; or with stone ochre and vermilion.

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Buff Tint.—White, with yellow ochre and Venetian red.

Cream Colour.—The same, with a great predominance of white. Drab and Stone Colour.—White, with burnt umber, raw umber, yellow ochre; or yellow ochre and lamp-black; or raw umber and lamp-black.

Lead Colour.—White, tinged with black; or black and indigo. It must be understood that those pigments are only to be used in small quantities to tinge the body colour of the paint, and that proportions cannot be given with certainty; the shade must, therefore, be decided by trial, and by varying the quantities of one or the other of the pigments. Thus flesh tints can be made deep or light, according to the quantity of red pigment put in the body colour, and other tints are altered by increasing or decreasing the prevailing tone.

The above list is culled from Davidson's *House Painting*, etc., mentioned in a previous chapter.

Another list, varying slightly from the above, and other valuable information in mixing colours, will be found in *Every Man His Own Mechanic*, p. 714.



IMPROVED SMOOTHING DOWN BRUSH.



CHAPTER IX.

TREATMENT OF KITCHEN, OFFICES, AND OUTSIDE WORK.

Ceilings, walls, etc., of kitchens and basements—How to clean varnished paper—Treatment of sculleries—Re-painting front door—Paint remover, or burning tool—Spirit lamp paint remover—Removal of paint by gas flame—Home-made burning tool—Pan and scraper—Front bars and handles—Fixing handles—Attachment of wooden handles—How to use burning tool—Good style for front door—Windows and window frames—Colours for outside work—Proportion of dryers—Preparing woodwork of windows—Removal of broken pane of glass—Measuring pane—Cutting glass—Cutting action of diamond—Mode of dividing glass explained—Irregularity in size of window frames—How to reduce size of glass—Colouring putty—Cleaning paint smears, etc., from glass—Painting sashes black—How to paint trelliswork, etc.—Iron or zine water pipes—Iron work on gates, etc.



HE treatment of ceilings and walls of kitchens and other basement offices will vary very little from that already given for servants' bed-rooms. Ceilings must be washed, stopped clearcoled, and whitewashed. Walls stripped, rubbed down, sized, and Ceilings.

papered. Woodwork rubbed down with pumicestone, stopped, and painted as before directed. Papers in imitation of oak graining, or the grains of other woods, will look well on a kitchen wall; when the paper is dry it should be coated with two coats of best jellied or parchment size; and when this is dry the whole should receive one or two coats of pale oak varnish. When thus sized and varnished, it will present a clean polished appearance, which will be retained for several years with ordinary care, since it does not attract nor hold the dust, and the surface can be easily cleaned at any time with a clean sponge dipped in weak tea water, made by filling up the family tea-pot with water on the old tea

leaves. If the woodwork is also grained and varnished, it will

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add to the general clean appearance, and this also may be cleaned with the weak tea water. Sculleries may be treated in a like manner, but a marbled paper will be suitable here, if a papered

wall is chosen. But the best treatment for Treatment of sculleries is as follows: Well sculleries. wash walls and ceiling, stop all cracks, clearcole both walls and ceiling, and give them a coat of distemper, putting enough blue in the wall distemper to make it grev, or even a pale blue, or put on a stone colour distemper. If a rail runs around by the walls, a good effect will be produced by colouring this purple, brown, or chocolate, and also colour the space beneath to the same tint. Sculleries, pan-



FIG. 44.-PATENT CHAR-COAL PAINT REMOVER.

tries, larders, closets, and similar offices must be kept sweet and clean, and to this end should be well cleaned and distempered at least once a year.

We must now commence on outside work, and for this purpose

shall require some extra tools. We will suppose, at the outset, that the front door is in a bad condition, with the coating scarred, blistered, and cracked: all this coating will have to be burnt off. and for this purpose we



FIG. 45 .- SPIRIT LAMP PAINT REMOVER.

shall require a burning tool, or paint remover. Re-painting is simply a small stove heated with charcoal, or an oil lamp, or a tool heated with gas, and held in the hand to the paint

until it is rendered soft enough to be scraped off with the chisel, knife, or a sharp scraper. There are various forms of this tool made and sold, among the best being those hereafter mentioned. Hulme's Patent Paint Remover is a small fire-grate, made light and handy, with two handles at the back, a sliding lid at the top, and a scraper attached to the top bar in front. Wood charcoal is burned in the grate; the fire softens the paint, and at the same time heats the scraper; the hot scraper is then applied to the softened paint, which can then be scraped off with ease. The price of this tool, with accessories, is about 12s. A sketch of the tool is given in Fig. 44.

The Spirit Lamp Paint Remover, Fig. 45, is a very useful tool, which can be put to work within a few minutes after lighting it. Its action is similar to that of the spirit soldering lamps, a jet of flame being impelled by heated air from a reservoir, and thus assuming the form of a

blow-pipe flame. This flame spreads over a large surface, softening the paint more rapidly than a charcoal fire, without the dirt and trouble; and, being very light, a man can soften the paint with the lamp in one hand, whilst he scrapes the work clean with the other. The hinged doors, when open, act as wind guards, and protect the flame from draughts, so that the lamp can be used for outside as well as inside work. Clean methylated spirit is the only liquid that should be burned in those lamps. Their price varies according to size, from 6s. 6d. for a No. 3, up to IIs.

Removal of for a No. 5 lamp. Messrs. Fletcher, Russell & Co., paint by

Ltd., of *Warrington*, supplies a tool for removing paint by the action of a gas flame, an india-rubber pipe being led from the gas supply to the tool. The price of this tool is 4s. 6d.

The poor amateur, however, can make up a paint remover himself at a merely nominal cost by following the following directions: Get a piece of thin sheet iron 16 inches by Home-made 12 inches, mark it out as shown in Fig. 46, punch or drill some \(\frac{3}{8}\) inch holes in the parts shown by the open dots, then cut the iron to the lines shown in the sketch with a pair of shears or with a cold chisel, resting the iron on a block of hard wood or on a block of iron meanwhile; then turn in the sides by hammering them on a block of iron or wood; then turn down the perforated ends in a similar manner, and bend the projecting parts of

the sides over them to hold them in their proper positions, and

Pan and bend about an inch of the bottom end to form a pan, and a similar length of the top piece to form a scraper.

The thick lines on the diagram represent the parts to be cut, whilst the dotted lines show where the iron must be bent. It will be seen that the two side-pieces are to be left projecting above and below the end pieces 1½ inch each way. After the end pieces have been bent down, these projections must be bent over the end pieces and riveted to them, as hereafter directed. The shape will now begin

Front bars to assume the form of Fig. 44, and it remains now to and handles. fix bars to the front and handles behind. The former

of these can be easily made out of $6\frac{1}{8}$ inch lengths of $\frac{3}{8}$ inch iron rod passed through the holes already prepared to receive them, some of the top lengths being left longer and only loosely fitted in, to admit of being drawn out with a pair of pincers or pliers when more fuel is required. To fix on the handles, we shall require four 7 inch lengths of very

Fixing handles. stout hoop iron, two for the bottoms and two to hold the top parts of the handles. In one end of each, $\frac{1}{2}$ inch from the ends, we must punch or drill a $\frac{3}{8}$ inch hole; in

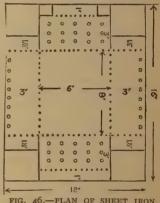


FIG. 46.—PLAN OF SHEET IRON FOR PAINT REMOVER.

the other ends we must punch or drill other holes to fit and match the outside rows of holes in the top and bottom end pieces (see Fig. 47). Corresponding holes must also be pierced through the narrow strips that lap over the end pieces from the sides. The four pieces of hoop iron must now be riveted to the top and bottom

Attachment of wooden handles. pieces by rivets passing through the whole three thicknesses of iron, and thus held firmly together with the four pieces of hoop iron sticking out behind. To these the wooden handles are attached by pieces of $\frac{3}{8}$ inch iron rod passing through the handles, and the ends of the rod riveted into the holes prepared to receive them in the ends of the hoop iron (see

Fig. 48). Charcoal may be burnt in this furnace, or glowing embers from a wood fire may be put in for fuel. The method of using it is simply as follows:—Hold the furnace to the wood until the paint is scorched and softened, then bring the How to use scraper to bear upon the softened paint and scratch it burning tool.

off, using the chisel knife occasionally on stubborn spots. Do this until all the paint has been taken off, then finish off with pumice-stone, sponge, and clean water, until a smooth surface has been obtained; then stop all cracks and imperfections with best whitelead stopping, smooth down with glass-paper, and thus prepare the surface for the ground colour. In this way prepare all out-door work for graining, and also all old work where the paint is scarred and blistered, or clotted with several coats of old paint.

FIG. 47. -STRAP FOR HANDLE.

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The front door will look well grained with wainscot oak styles and rails, and pollard oak panels, but the

ground colour must be made up in oil, as directed, Good style for wainscot oak, and the door should receive at least two coats of varnish over the overgraining. Window

for front door.

frames on the ground floor will look well in oak graining, as will also verandah or porch pillars, side doors, and back doors, and also

FIG. 48. HANDLE. COMPLETE,

gate and gate-posts of front garden. Oak palings, when new, will retain their and window frames. brightness for some years if treated to a coat or two of oak varnish, and will then match the graining on gate and gate-post. Window frames on the first and second floors will look neat and clean painted in whitelead colour, and a pleasing contrast will be produced by painting the sashes black. making up colour for outside work, more oil must be put in and less turpentine, than would be admissible for inside work, the proportions being as follows for

old work: First coat—whitelead mixed with two parts oil and one part turpentine, with just enough blue to tinge the colour. Second, or finish coat-whitelead

Colours for outside

mixed with all oil, and a small quantity of varnish with a trace of blue, for a white paint; or with the requisite quantity of Oxford ochre to produce the desired stone colour. The quantity of

dryers required in outside painting will largely depend upon the Proportion of dryers. state of the weather at the time. In winter time, when the weather is cold and wet, the proportion of dryers must be increased to make the paint dry rapidly; but in the hot, dry days of summer, and especially in situations exposed to the mid-day sunshine, the proportion of dryers must be lessened. The

Preparing woodwork of windows for preparing the woodwork of windows for inside painting, and also the mode of procedure, together with the tools for the purpose, will also serve for outside work, and we shall find the open top paint-pail hung by

a hook a much more convenient receptacle for the paint than the old-fashioned paint can. In preparing the sashes for painting, it will be advisable to look closely into the setting of the panes, and

remove all loose putty before the sashes are painted; then the defective parts can be painted before new putty is put in, and this will help to bind the putty in its place. Directions have been given for the

Removal of broken glass and replacing it with new panes, but we may add a few hints

to those already given. Strike the hack knife smartly into the edge of the old putty nearest the rabbet, but be careful to avoid splintering the wood. Carefully

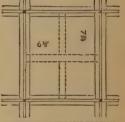


FIG. 49.—MEASUREMENT FOR PANE OF GLASS IN FRAME.

Measuring pane. clean out all the old putty, take the measure of the pane with two sticks placed transversely across the middle of the space, and fitting loosely in the rabbet (see Fig. 49), and paint all this clear space before the pane is put in. Glass is cut with a tool known as a glazier's diamond. The cutting part is composed of a triangular point of dia-

mond set in the end of a steel blade, and this blade is fixed to a hard wood handle, as shown in Fig. 50. Glaziers' diamonds cost from 5s. to 10s. 6d., but a less costlier tool can be bought from dealers in American novelties for the modest sum of 1s. This tool is made of iron with a hard steel point, sufficiently hard to scratch glass. The diamond does no more than this, but it is superior to a steel tool, because it is not so readily worn away by the glass. Strictly speaking, glass is not cut with the glazier's diamond, a

deep scratch being the sole extent of the so-called cut, but this weakens the surface of the glass sufficient to cause it Cutting to break there with a clean fracture in line with the action of diamond. scratch. Fragments of flint glass will scratch window glass, and may be used as substitutes for a diamond. The tool is held between the finger and thumb as a pen is held, with the thumb pressing the flat part of the handle, and it is drawn along the glass at an inclination indicated by the lower edge of the blade. Lay the measures on the sheet of glass to be cut, make nicks with the glazier's diamond to mark the exact length and breadth, square this true, place the sheet on a piece of baize or other thick material laid level on a plane surface. explained. lay a straightedge on the sheet, and hold it firmly to

FIG. 50.

GLAZIER'S

DIAMOND.

the marks, then with a slow firm stroke draw the diamond from edge to edge of the glass, and thus cut a continuous clear scratch. Then draw the glass to the edge of the plane, and rest the scratch on the edge, with the superfluous glass overhanging, rest the palm of the right hand upon it; whilst the left hand is laid on the sheet, grasp it firm, and with a firm and dexterous motion snap the glass in two at the scratch. In this way the amateur may cut his own glass; but I have found it the measure to the shop and get the panes cut for

best to send the measure to the shop and get the panes cut for me there.—*Note.* Panes of glass must be cut $\frac{1}{8}$ inch each way less than the measurement, if this has been taken exact.

It not unfrequently happens that window frames are irregular in size—thus the top part of the frame may be narrower than the lower part; it will be well, therefore, to apply the Irregularity in size measuring lath to the bottom, and note if any differof window ence exists between that and the top. If this difference frames. amounts to \frac{1}{4} inch the pane must be cut accordingly, or we shall find that it is too wide at the top and not wide enough How to reat the bottom. Little differences, and projecting parts, duce size of glass. sharp corners, etc., may be removed by rubbing the edge of the glass, lengthwise on a flat stone with a little sand and water, or on a grindstone, or with a moderately rough file. Some persons use coloured putty when putting new panes in old windows. for the purpose of matching the settings of the old panes. This is altogether unnecessary, for the putty can be tinted after the new panes have been set, and the old putty matched with greater exactitude by simply dusting the wet putty with the requisite dry pigment applied with a small dry brush. If this dry colour is simply dabbed on with the ends of the hair of the brush, an appearance equal to flatted work will be produced, whilst an oil or glossy finish can be produced by polishing the flatted surface; this will cause the colour to sink into the putty. and will bring the oil up to the surface. Handling the glass with putty and paint-besmeared hands will assuredly soil the surface. but this can be cleaned in most cases by the applica-Cleaning paint smears, etc., tion of a little lukewarm soapy water applied with a from glass. sponge; if, however, the smears are obstinate, a little carbonate of ammonia dissolved in the water, will assist in remov-

spoil its appearance.

When new panes are put in an old window that has to be repainted, it will not be necessary to colour the putty, for this can be coloured with the finish colour. If it has been decided to Painting colour the sashes black, we must tint the first or lead sashes black. colour with a small quantity of blue, and also some vegetable black, to make it into a slate colour; the second, or finish colour, must then be vegetable black mixed with boiled linseed oil, with a small quantity of dryers, and a little pale varnish to give it a glossy appearance and to make it wear well; this is applied with a small sash tool.

ing all traces of paint and putty. It must be carefully applied, and not allowed to touch the paint-work on the window-frame, or it will

In country cottages the front walls are adorned with trellis woodwork, over which is trained some climbing plant; porches are also adorned with similar trellis work, and verandah pillars are decorated with ornamental ironwork. All this kind of trellis work, work is generally painted green to match the foliage of the plants; the method of repainting those parts and all other woodwork requiring a green finish coat is as follows: First tie back all plants from the wood or ironwork when at all practicable to do so; then scrape off all loose and blistered paint

with an old knife or old chisel, dust off all loose particles from iron and trellis work, and give it a coat of slate colour prepared as before directed; when this is dry, put on a finish coat of Brunswick green, or bronze green, made up with boiled linseed oil, with a little varnish and a small quantity of dryers added to ensure the paint drying before it is soiled with dust. Broad plane surfaces of wood, such as doors and outside shutters, should be prepared as other woodwork for painting-i.e., by burning off the old paint and rubbing the surface down smooth. Styles and rails of doors and shutters should be finished in a deeper tint than that put on the panels. Iron or zinc water pipes and gutters may be finished in slate colour, or in stone colour, as taste may direct, but should receive two coats of paint. Iron work on Iron work on gates and doors should have a coat of slate colour, and a finished coat of black, mixed with boiled oil and varnish, with a little dryers.



IRON ENTRANCE GATE.



CHAPTER X.

HINTS ON FRENCH POLISHING AND SPIRIT VARNISHING.

Materials for French polishing—First step necessary—Smoothing surface of work—Filling pores of wood—Wheeler's American Wood-filler—Application of polish—Manipulation of rubber—Rubbing down polished surface—Repolishing work—Rubbing down second coat—Last application of polish—Spiriting off—Quicker way of polishing—Advice to beginners—Experience necessary to success—Rules for French polishing—Repolishing old work—Treatment of dents and scratches—Spirit varnishing—Application of spirit varnish—Why applied lightly and quickly—Preservation of rubbers and brushes.—Another method of preparing wood.

S the handrails of stairs in houses usually require other treatment than that of painting, the following remarks on French polishing have been added to the preceding chapters:—

The materials required for French polishing are some French polish, $\frac{1}{2}$ pint, costing about 9d.; methylated spirit, where $\frac{1}{2}$ pint, $4\frac{1}{2}$ d.; glass paper, No. o and I, half a dozen

Materials for French polishing. sheets of each, and some finely-ground pumice-stone, for rubbing down purposes, 6d.; some pore-filling

material, a 2 lb. tin, costing 2s. 4d.; and some wadding, or flannel, and clean old linen cloth for rubbers.

The first thing necessary to produce a satisfactory polish is to have a smooth even surface on which to apply it. Not only can First step a better polish be obtained, but it saves much time

necessary. and labour in polishing, and also greatly contributes to the closing of the pores of the wood. This is obtained by

Smoothing surface of polished with fine glass paper till it is made as

work. smooth as possible. In papering a flat surface a cork rubber should be used, as by its use a more even surface is obtained.

Having made the article as smooth as possible, and having well dusted it, the next thing to do, if the wood is open grained, is to fill it, as until the pores of the wood are full a nice even and unbroken polish cannot be obtained. There are several ways of and several compounds used for doing this, but having of wood. tried Wheeler's American Wood-filler, supplied by Messrs. Fordham and Son, 43 and 45, Curtain Road, London, E.C., and found it indeed "excellent," I should advise the polisher to get some, the smallest quantity made up being 2lbs., American Wood-filler. costing 2s. 4d. Directions are given with it as to how it is to be used, but I have more successfully filled the pores, and with less trouble, by applying it and rubbing it in with a piece of rag.

Having satisfactorily filled the pores and made the surface perfectly clean, the polishing may be commenced. The polish is applied with a rubber, made either of wadding or Application of polish. flannel of a size to suit the work in hand, and as solid Apply the rubber to the mouth of the bottle containas possible. ing polish, not making too wet, cover with a piece of linen rag, and Manipulation apply a spot or so of linseed oil to the face. Rub this very lightly on to the wood in the running direction of the grain, two or three times backwards and forwards, and afterwards across the grain, with a semicircular motion, until the rubber becomes dry. Repeat this until a good body of polish is obtained, and then put by for a period of twelve hours or so, that Rubbing down the polish may sink and harden. This having been done, rub it well down with No. I glass paper until surface. the surface is nice and even, and again put aside for an hour or two. The reason for this is that if polishing were commenced immediately after rubbing down it would in a short time after the polishing was finished, be covered with scratch marks, though imperceptible at the time of polishing.

Having, then, let the work stand after rubbing down, proceed to repolish, only after applying the rubber in the running direction Repolishing of the grain as before, use a circular instead of semi work. circular motion. Having allowed this coat sufficient time to harden rub it down this time with finely-ground pumicestone and water, using a piece of flannel, or, better still, leather. It Rubbing down will be better if the polish is thinned a little this time second coat. before applying, therefore put a little in another bottlo and add about one fourth of its quantity of methylated spirit. Apply

the polish as before, and when finishing rub a little longer and quicker than usual, pressing a little on the rubber, and finally rubbing in the running direction of the grain until all Last applicamoisture and greasy marks have disappeared. The tion of polish. work having stood for three or four hours-although this is not absolutely necessary-it is ready for spiriting off. For this purpose make a new rubber and apply a little spirit, care Spiriting off. being taken that it is only a little, cover with a piece of clean rag, put a spot of linseed oil on the face, and apply this very lightly and rather quickly. Great care must be taken that the rubber is not allowed to stick for an instant or the work will be sure to be spoiled, and have to be done all over again. In case the amateur should not care to expend so much labour and time over the polishing process proper, the following is a quicker Ouicker way way by which he may obtain a nice polish. Having smoothed and filled the grain of the wood as before directed, give the work two coats of spirit varnish. After the second coat of varnish use polish as before directed, for the last coat. Having spirited the work off it will have just as good an appearance as if wholly polished. It need scarcely be said that the process in rubbing down and allowing hardening periods between each coat must be the same as if wholly polished.

Before attempting to polish any article I should advise the amateur to try his hand on a piece of plain wood about a foot square, or larger, as by this means if he is not at first Advice to successful in getting a nice polish he can clean it off beginners. and try again until he succeeds; thus avoiding the risk of spoiling any article by cleaning the polish off, should he at once try on that. He will also, when polishing the article, be able Experience to do it much easier and better through having, in necessary to success. polishing the plain board, found out many little things that are not learnt by capable of explanation, and that can only be practice, which alone can make a successful polisher.

The polisher should carefully adhere to the following rules:-

- 1. Always make the work as smooth as possible, and dust well before applying polish.
- 2. Be careful that the superfluous paste is well cleaned off after filling the pores and before it gets dry.
 - 3. In rubbing down rub lightly and evenly, and avoid scratching.

- 4. Do not use too much oil, and cover the rubber with a clean part of the rag at each wetting.
- 5. Do not make the rubber too wet or it will cause roughness and streaky marks.
 - 6. Avoid pressing heavily on the rubber when it is first wet.
- 7. Go evenly all over the surface, and do not rub one part more than another.

A few words will not be out of place as to repolishing old work. First, then, all parts that can should be separated for convenience.

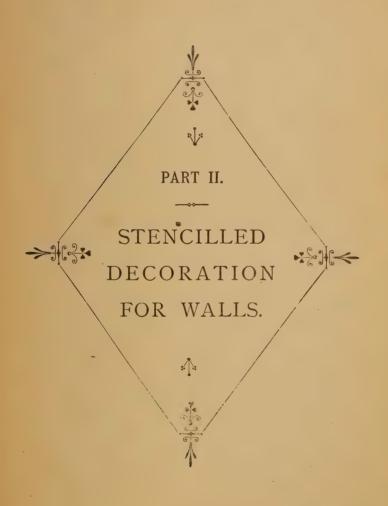
Repolishing old work. Having done this, if the old polish is rough or rusty, scour well with finest emery flour and spirit of turpentine. Then rub the face of the work over with a little linseed oil, as this causes the new polish to unite better with the old.

If there are any dents or scratches coat them two or three times with thick spirit varnish, and then rub down Treatment of with No. o glass paper till level with the surface. dents and scratches. Polishing may now be commenced. Spirit varnish is laid on with sable or camel-hair brushes of a size to suit the work in hand. The rules for varnishing are exactly the Spirit varnishing. same as for polishing as regards smoothness, pore filling, hardening, and sinking periods and rubbings down. applying the varnish for first and second coatings, the Application tool may be worked across the grain, but for the third of spirit varnish. and finishing coats it must be worked with the grain. The work will, when finished, have a nearer appearance to polish if the varnish be moderately thinned with French polish, Why applied lightly and quickly. say three parts varnish to one of polish. varnish should be applied lightly and quickly, as it sets and gets hard very quickly, and on this account the same part should never be gone over twice while wet, or it Preservation will cause roughness. Polish rubbers, and varnish of rubbers and brushes. brushes after being rinsed in spirit, should be kept in an air-tight box, such as a tin biscuit-box, that they may be kept soft.

There are some who will prepare wood for French polishing in this manner, and as it may be more to the convenience of some amateur workmen to adopt it rather than follow that which has been given above, it is appended here. It seems to be an easy and useful method:—Sand-paper the wood perfectly smooth, then

with the finger rub in the following filling-Melt a little of the best engine tallow, and mix with it plaster of Paris and burnt umber (let the two latter be thoroughly mixed together Another method of first), make it pretty stiff; if a fair quantity is made it preparing goes quite hard when cold, but on putting into a hot oven softens again for use. After you have rubbed it in all over, let it thoroughly set, which will take about a couple of hours, in a cool place, then scrape the surplus off, and rub thoroughly smooth with soft paper, it is then ready for a coating of raw linseed oil; this requires about forty-eight hours to set, and as the amateur has generally a few things going on at the same time, this will be no inconvenience, and it is none the worse for remaining a day or two longer.









STENCILLED DECORATION FOR WALLS, ETC.

CHAPTER I.

PATTERNS, BRUSHES, AND APPLICATION OF STENCIL-WORK.

Stencilling easily done—How process may be described—Range of effect limited—Artistic value in limitations—Material for stencil-plates—Cartridge paper—Cutting the design—Hardening paper stencil-plate—Oiled foolscap—Its advantages as a material—Tinfoil and sheet-copper—Etching copper stencil-plates—Ties in stencil work—Their artistic value—Size of stencil-plates—Plates cut to order—Stencil brushes—Colours used in stencilling—Thiming and mixing colours—Varnishing stencil work—Powdered colours—Their preparation—Colouring in distemper—Mode of preparing distemper colour—Paper as a groundwork for stencilling—"Grounded" paper—Stencilling as a preliminary process—Finishing by hand pencilling—Importance of art to unskilled draughtsmen—Example of treatment of stencilling by hand finishing—Mottled effect: how produced—Preparation of plate—Example requiring skill in pencilling—Use of straightedge—Rules for stencil work—Treatment of ties—Their mechanical use—Stencilling as a decorative process.



TENCILLING is a process, which, by its simplicity, the ease and rapidity with which it is stencilling executed, and the moderate amount of easily done. artistic skill which it demands, specially recommends itself to the amateur decorator. The purposes to

which it can be applied are many. My present remarks, however, and the designs which accompany them, are more particularly intended to have reference to the adornment of walls, ceilings, panels, etc., and similar decorations of the home.

Stencilling may be described as the reverse of printing. In the latter, projecting parts of the type or block are charged with colour, which is transferred by pressure to the surface to be printed. Stencilling, on the other hand, consists in laying a piece of some thin material, perforated with a pattern, and termed a "stencil-plate" against a surface to be decorated, and applying colour with a brush through the openings.

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The very simplicity of stencilling, implies that the range of effects to be produced by it must be comparatively limited. The ornament thus formed must be bold and flat. It can-Range of not produce gradations of hue or shade, and is not effect limited. adapted for the reproduction of delicate lines. Yet these very limitations tend to give the process an artistic value of its own. It is now generally admitted that all orna-Artistic ment, to be good, must be conventional in its treatvalue in limitations. ment, and that all purely stencilled ornaments should be conventionalised, is a necessity arising from the very nature of the process. Of the proper artistic treatment of designs for stencilling, I shall have more to say presently, after dealing with the subject from the practical point of view.

Stencil-Plates.—In making stencil-plates for various kinds of work, many different materials have been employed—paper, metal. leather, oilcloth, etc. For general purposes, that most Material used is paper, as being cheapest, best fitted to draw for stencilplates. the design upon, and most easily cut. The amateur will probably wish to prepare his own plates. He will find a stiff cartridge paper best suited to his purpose. On this Cartridge paper. he can draw readily, and the design being carefully sketched out, he can cut it with a sharp penknife against some smooth firm surface, such as a hard piece of wood. Cutting the design. Care must be taken to cut clearly and accurately, the curves must be true and bold, and all angles well cleared out, for any slight imperfections in the stencil-plates will show in an exaggerated form in the work.

To give solidity to the plate, and to keep it from being softened, and consequently destroyed by the moisture from the colour when hardening in use, it must undergo a special treatment. Some paper stencil-plate, but a better plan is to go over them with the composition known as "knotting." This preparation is used by painters for covering the knots in woodwork, previous to painting, and may be bought at the colourman's.

Another useful material for plates is that known as "oiled foolsoiled cap." This may be described as a thick tracingfoolscap. paper. Its ordinary use is for placing between the
sheets in the copying-press, and it may be bought at the larger



-CORNER IN STENCIL.

stationers' shops. As applied to Itsadvantages our pur- as a material. poses, its special advantages are, that when laid over a drawn or printed design, its semi-transparency will allow of a tracing from the pattern below being made through

it; and, also, that being already water and oil proof, it needs no further preparation.

best adapted for bending round curved surfaces, may be made from tinfoil. This must be cut with sheet-copper.

a sharp knife-which will want frequent whettings-on a piece of glass, or a glazed tile. Sheet-copper is sometimes used; but unless an extremely durable plate is required, the cost and trouble of cutting with a graver render it undesirable. When, however, the most delicate form of stenoil-plates. stencil-plate is needed, thin copper must be used, and the pattern

produced by etching, the metal being covered with wax, as in ordinary etching, and the design scratched through it with a steel point, the metal being afterwards eaten through by acid. By this means the finest and most delicate work otherwise unattainable by means of stencilling, may be accomplished. This, however, is rather beyond the range of the amateur.

A necessary point to be observed in making stencil-plates is to leave

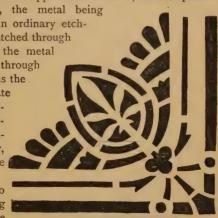


FIG. 2. -- CORNER IN STENCIL

a sufficient number of "ties;" that is, of bands crossing the openties in ings at intervals, and thus serving to hold the plate together. By referring to Figs. I and 2, which are good examples of pure stencilling, these ties will be more clearly understood. Of the artistic value of ties in making artistic value. designs for stencilling, I shall have to speak hereafter. I am now merely insisting upon their necessity for mechanical reasons; and if they are wanting in the design, they will have to be introduced in an arbitrary manner, though the work should have to be made good with the pencil afterwards.

As regards size: for good and rapid work it is better not to make plates so big that they cannot be held firmly up by the left size of hand whilst the colour is dabbed in with the right. stencil-plates. But this rule cannot always be observed. In a border, for instance, enough of the pattern must be given on one plate to form a "repeat;" and if too large to be held, it can be pinned or tacked up.

For the benefit of those who may wish to stencil, but do not care for the trouble of making the plates, I may say that a large Plates cut variety of stencil patterns, working size, are pubto order. lished, and that there are shops at which plates cut from them to order are to be had at a shilling each.

Stencil Brushes, specially made for this work, are to be bought at the colourman's. They are flat at the end for the purpose of Stencil dabbing, are made of short stiff bristles, and are fixed brushes. in round metal handles. A stencil brush about an inch in diameter will cost a shilling.

Colours.—These may be mixed in various ways, perhaps for the amateur, oil colours offer the fewest difficulties. The surface to be decorated is, we will suppose, a wall. Let this Colours be painted to the required shade, and flattened with stencilling. turps. This, it is advised, should be done by a professed workman. The amateur can then proceed to decorate it. He will do best to use tube colours, which are most cleanly and convenient. Then he can thin with turps on his palette Thinning -a plate will serve the purpose-and thoroughly mix and mixing colours. up with a palette-knife. The consistency for stencilling should be moderately thin. To attempt to lay on so much bodycolour as will completely cover the ground is a mistake, and will

result in clogging the plate, and making bad work. To protect and finish the work a coat of varnish should after-varnishing wards be given to it. If wood-work, as in doors, panels, etc., has to be decorated, it should, like the wall, be previously painted of the required colour, and not varnished till the stencilling is completed.

If the work is large, and the expense of tube colours is an objection, common powdered colours may be used, which are anything but costly. These, however, involve some trouble in grinding up, and will scarcely be made to work so well or smoothly. These need grinding up with linseed oil and a little "driers" to make them preparation. dry properly. Some varnish ground with them will answer the same purpose. For use, these colours must also be thinned with turps.

If, instead of oils, distemper is decided on, the amateur will still do well to have his background laid in by a workman. For distemper, powdered colour must be used, which will have to be ground and mixed with water, in which a little size or glue has been dissolved. The size should be boiled in the water. These colours mix and work better when warm, as the size, when cold, forms a thin jelly. The object of the size is to fix the colours firmly. Some stencil with colours mixed merely in beer or milk, which give sufficient cohesion if it is not likely that the work will be rubbed much. Distemper colour is quickly dabbed on, but it has the disadvantage of being much more liable to clog the plate than oil.

It may so happen that the amateur decorator may choose, instead of having his walls painted or coloured, to Paper as a cover them with paper as a preparation for stencilling. If so, he is advised to avoid the cheap and often prettily tinted "lining" papers, for these generally fade; but rather to use "grounded" paper, that is to say, a "Grounded" paper which has undergone the first process of staining, and which may be got at a paper-hangings-maker's. To this paper ground the stencilled decorations may be applied in ordinary water-colours.

Hitherto we have considered stencilling only as an art to be used by itself, but it has another obvious and perfectly legitimate



FIG. 3.-LOWER PART OF PANEL IN STENCIL-WORK.



FIG. 4.—DESIGN FOR STENCILLING AND HAND PENCILLING COMBINED.

use: namely, as a help in laying in decorations which are afterwards to be finished by hand pencilling. If the reader Stencilling closely examines designs for stencilling, he will see as a preliminary process. that many of them are intended to be finished in this manner. When stencilling is thus made only a preliminary process, the design may be treated freely. Breadth and simplicity are no longer essentials, and in making the plates ties Finishing may be put in at random, or wherever they will give by hand pencilling. greatest strength, for all traces of them can afterwards be removed by the pencil—a difficult matter indeed, in purely stencilled work, as the pencil will not give precisely the same texture as the stencil brush. Thus used, stencilling Importance of art to becomes an invaluable aid to an indifferent draughtsunskilled man, who can by this means get in all the main parts draughtsmen. of his design, leaving only unimportant details to be made good afterwards by hand work; nor is it less valuable as a means of saving time.

The design shown in Fig. 3 is intended to be carried out by this method. It represents the lower part of a panel, the top of which may be filled in with a light, ornamental continuation, consisting of lines terminating in small lanceolate leaves, the central line springing from the top of the central flower, and those on either side in continuation of the lines immediately below the leaves under this flower, other lines branching out from the main stems in symmetrical disposition. The ground of the part of the panel represented in the illustration may very well be applied in stencil, in such a colour as

will best relieve and harmonize with that in which the conventional plant in the vase is to be given.

And here, it may be observed, that for backgrounds,

Mottled effect: how produced.

the mottled effect left by dabbing in with the stencil brush is more pleasing to the eye than that given by any other method of painting.

In cutting the plate or plates for the more distinctly decorative portion, the vase, leaves, and flowers, should be Preparation clearly made out, but the stems may be disregarded.

Such lines cannot be stencilled satisfactorily, and they can afterwards easily be sketched from point to point, and laid in with the pencil.

In the design given in Fig. 4, only the broader masses are intended to be stencilled, thus the greater part of its effect will depend on skill in pencilling.

Example requiring skill in

Not so in Fig. 5. Here, though the straight bands pencilling. at the sides have to be marked out with line or straightedge, and laid in by hand, the effect depends on the stencilling the exclusively. The ornamental scroll should not be straightedge. touched by hand. It has been designed in accordance with those rules of fitness and good taste which apply to purely stencilled ornament.

Those rules may be given in a few words. All purely stencilled ornament, to be good, as such, ought to be kept broad, simple, and



FIG. 5 .- SCROLL IN STENCIL-WORK.

distinct. It ought not to attempt to imitate, or profess to be what it is not, handwork. The difficulty of "ties" ought Rules for not to be shirked by allowing them to come in places stencil work. where they will serve no purpose in the design, still less ought they to be allowed in places from which their marks will after-Treatment wards have to be removed. In the hands of a good of ties. designer, the ties are a source, not of weakness but of strength. He makes them increase and complete the effect he wishes to produce. Look again at Fig. 5. In this scroll the white lines which border stem, and leaf, and tendril, where they cross each other, are ties. Such is their mechanical use. chanical use. It will be seen that artistically they are of no less value to emphasize and give distinctness, character and beauty to the design.

I cannot conclude these remarks better than by quoting from a deservedly well-known decorative artist and writer on design, Mr. Lewis Day: "Used as a decorative process, Stencilling stencilling has a character of its own, and an interest as a decorative process. in proportion as it is characteristic. The ignorant or timid decorator is ashamed or half afraid of the stencilled look. and seeks to obliterate the traces of the process. The experienced artist values the character that comes of stencilling, and would rather accentuate than blur it. He prides himself upon the aptness of his design to the method of its execution, and is best pleased with it when he feels he has invented something that could not have been so satisfactorily reproduced by any other process,"



DESIGN FOR STENCIL-WORK.







FLOOR-STAINING AND DECORATION.

CHAPTER I.

SOME HINTS ON FLOOR-STAINING.

Stained and polished boards—Their superior cleanliness—Staining liquid: quantity required—Colours of stains—Other appliances—Preparation of the boards—Process of staining—Where to commence—Preparation of sizing—How to lay on size—Finishing work with varnish—Polish of beeswax and turpentine—How to prepare and apply it—Labour involved—Renovation of stained floors—Rugs and matting.



HUNDRED years ago our ancestors revelled in the healthful cleanliness of stained and polished boards, with mats strewed here and there; at the present time everyone vies with the other to have the thickest velvet pile stained and polished boards.

carpet their income will permit. The revival of the Queen Anne style of building houses has been very much admired by some people, and very absurdly condemned by others; but certainly, it there is one point on which it merits approval, it is Their superior undoubtedly its superior cleanliness; for all the floors, cleanliness. staircases and passages, without exception, have their boards stained and polished. To prove how easy and simple this staining and polishing is, we give a detailed account of the means which are employed.

As a general rule, one quart of the staining liquid will be found sufficient to cover about sixteen square yards of flooring, but different kinds of woods absorb in different proportions, soft woods requiring more for the same space than hard woods. The colours of the stains are various, so that one may either choose ebony, walnut, mahogany, rosewood, satinwood, oak, medium oak, or maple, according to the paleness or depth of colour desired.

Besides this, 4lbs. of size and a quart and a half-a-pint of the best

varnish are required to finish the sixteen yards above mentioned. The necessary purchases are completed by a good-sized painters'

Other appliances. brush and a smaller one. The work can then be commenced. If the wood is uneven it must be planed, and rubbed down to a smooth surface; whilst the cracks and Preparation of spaces between the boards, if very wide, may be distine boards. posed of by a process called "slipping," by which pieces of wood are fitted in. The floor must next be carefully washed, and allowed to dry thoroughly. The actual staining may process of a basin, and spread all over the floor with the aid of the large brush, the small one being used to do the corners and along the wainscoting, so that it may not be smeared.

It is always best to begin staining at the farthest corner from the doorway, and so work round so that one's exit may not be where to impeded. It is also a good plan to work with the wincommence. dow open, if there is no danger of much dust flying in, as the staining dries so much quicker. After the floor is quite covered, the stainer may rest for about an hour whilst the drying is going on, during which there is only one thing relative to the work Preparation in hand which need be attended to. This is the size, of sizing, which should be put in a large basin with half-a-pint

of sizing. which should be put in a large basin with half-a-pint of cold water to each pound, and then stood in a warm place to dissolve. Before re-commencing work, also the brushes must be washed, and this is no great trouble, as a little lukewarm water will take out all trace of the stain and clean them sufficiently.

How to lay on size. The sizing is then laid on in exactly the same manner as the staining always being careful to pass the brush lengthwise down the boards. If the size froths or sticks unpleasantly, it must be a little more diluted with warm water, and sometimes, if the sediment from it is very thick, it is all the better for being strained through a coarse muslin. The sizing takes rather longer than the staining to dry, two or more hours being necessary, even on a warm, dry day. Not until it is quite dry, how-finishing work ever, can the last finish be put to the work with the with varnish. For this it is always safest to get the very best, and to lay it on rather liberally, though very evenly, and over every single inch, as the staining will soon rub off when not protected by it. The best way to ascertain whether it is varnished

all over is to kneel down and look at the floor sideways, with one's eyes almost on a level with it. Thus much for staining and varnishing.

Some people, however, prefer the old-fashioned polish of beeswax and turpentine instead of varnish. The staining is done in the same way as for the other process, and whilst it is drying the polish to finish it may be made in the beeswax and turpentine. following manner: 11 lb. of beeswax is mixed with 5 ounces of resin and I pint of turpentine in a basin, and then stood in the oven for a few minutes until it is melted to about the consistency of thick cream. When it is cool and the How to prestaining perfectly dry, it is rubbed rapidly on the floor pare and apply it. with a cloth, and if it is too thick to allow of this it should be diluted with a little more turpentine; then it is brushed with some force with a brush, which may be bought for the purpose, and finally finished off with a fine piece of baize. It will be seen from these directions that a great deal more time and labour have to be bestowed on this wax-polishing than on the varnishing process. Apart from this it is not so durable, and requires polishing at least once or twice a week to keep it looking bright, whereas the varnish need only be washed over with a cloth wrung out of clean warm water to make it look perfectly clean.

People are often found who object to stained floors, because they imagine they soon wear shabby with constant traffic; but even if they do, this is no great trouble to remedy. Some Renovation of linseed oil rubbed over all the worn places, or even stained floors. over the whole, will be found to renovate it wonderfully, whilst even if the floor becomes much damaged it can very easily be stained, sized, and varnished in that particular spot without going over the whole. From a long experience of stained floors I can safely say that there is no floor decoration so economical, cleanly and pleasing to the eye as boards treated matting. as I have described, and partially covered with a few Turkey or Persian rugs, or India, Chinese, Japanese, or Manilla mattings of soft yellow, green, and dull red patterns.

To return to the materials that are used in the several operations of staining, sizing, and varnishing for work on a large scale, no preparations will be found to be more efficient and convenient

than "Stephens' Stains for Wood," and the size and varnish manufactured by Henry C. Stephens, 191, Aldersgate Street, E.C., and sold by oil and colourmen in every part of the United preparations Kingdom. The stains are prepared in imitation of for staining. oak in three shades, namely, light, medium, and extra dark; and of mahogany, rosewood, ebony, walnut, wainscot, and satin-wood. One gallon of stain is sufficient for 100 square yards. They are sold in bottles in a liquid form, or as powder which must be mixed with hot water. The solution thus made must not be used until it is cold. The stain must be laid on plentifully with a brush along the grain of the wood. When the wood is thoroughly dry it must be twice sized, using each time a very strong solution of size, prepared by dissolving the size in hot water in the proportion of one pound to a gallon of water. It should be applied moderately warm, that is to say, at a temperature of about 150° Fahrenheit. The colour in all cases is softer and richer if an interval of twenty-four hours, or even more, be allowed to elapse between the completion of the staining and the application of the first coat of size. A similar interval should intervene between the application of the second coat of size and laying on the varnish, which completes the work.



DESIGN FOR STENCIL WORK.



CHAPTER II.

A SIMPLE SYSTEM OF FLOOR DECORATION.

Remarks on "Hints on Floor-staining"-Objections to floors so treated-Effect of parquetry easily obtained—Causes which led to adoption of process -Enlargement of strip - Bad effect of sharp contrast of colour-Ornamental border-Colouring liquid for oak floors-How prepared-Difficulty in applying colour-Good effect of border-Treatment of elm floors-Colouring liquid for elm-Treatment of deal floors-General directions-Staining, oiling, and polishing-Remarks on polishing-Proportions of edging and border-Good medium width-Designs for ornamental bordering-Suitable forms for bordering-How to freshen up stained work-Protection in doorways, etc.—Kidderminster squares—Extent of staining for carpeted rooms -How to lay out stained bordering.



N the preceding chapter the reader has been put in possession of some useful suggestions and directions for staining and polishing floors. Remarks on "Hints on For those who desire a uniform colour Floor-stainand glossy surface, no better directions ing."

could be desired. Under certain circumstances—as, for instance, when skins and rugs can be freely scattered about it -a floor so treated is admirable. But there are other circumstances, under which something more could be

Objections to floors so treated.

wished, and when such a floor will be found to lie open to two objections: firstly, that it is too slippery to be walked on with comfort; and secondly, that the uniform dark colour Effect of paris not sufficiently pleasing to the eye. My present quetry easily object is to show how, without destroying a firm foothold, an effect somewhat akin to that of expensive parquetry may

and a few pence.

The circumstances under which the idea of this mode of decoration forced itself upon me, so to speak, were Causes which these: Some eight years since, I wished to convert to led to adoption of process. my own particular uses a room in which a former tenant had laid down a square of carpet, and had polished the

be obtained by means of staining, at the cost of a few hours' labour

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surrounding strip of bare floor. The floor was oak, and I had no intention of hiding it by a second carpet; but the polished strip, wider on two sides than on the others, was most unsightly.

My first plan was simply to enlarge the strip all round to a Enlargement uniform width of 2 feet 6 inches. The former work of strip. had been done by brushing-in hot boiled oil, and afterwards polishing with beeswax and turpentine. I did mine in the same manner.

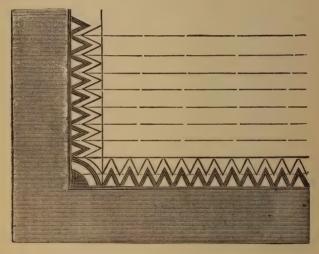


FIG. 1.-DESIGN FOR SIMPLE BORDER IN IMITATION OF PARQUETRY.

To a certain extent, what I had done was satisfactory. The dark edging made a good ground on which to range my old oak furniture; but the sharp straight line dividing the sharp contrast dark from the light parts of the floor was not pleasing. Something more was needed to satisfy the eye.

Within the dark edging, I now marked out the ornamental border, 14 inches wide, shown in Fig. 1. But to make this dark ornamental enough, and durable enough to resist the scrubbing-border. brush and soap which it would have to bear, in common with the unpolished middle of the room, I knew that

something more would be needed than mere oil and polish. I remembered that iron, acting on the tannin contained in oak, will turn that material to a dark colour, which wears away only with the grain of the wood. A handful of rusty nails, left for a few days in a pint of vinegar, gave me the required solution of iron. With this, and a small brush, I went over the pattern, and could thus get as deep a shade as I desired. My one difficulty in applying it arose from the fluid having a tendency to "run" in the direction

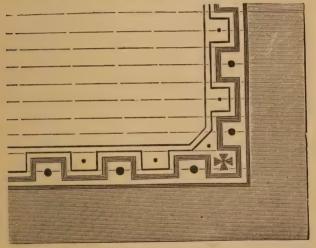


FIG. 2. - ANOTHER DESIGN FOR SIMPLE BORDER IN IMITATION OF PARQUETRY.

of the grain, and thus to cause a blurred edge; but this I soon overcame by keeping a piece of blotting-paper beside me, with which to take off any superfluous moisture. When the stain had had time to dry, I finished by going over the pattern with varnish. The effect of this border, simply as leading the eye gradually from the dark to the light parts of the floor, was very good. More than this, it added in a striking manner to the general effect of the room. After the wear of eight years, it still looks as well as ever.

The floor thus treated was, as I have said, made of oak; floors formed of other woods will require somewhat different treatment. Rarely in town, but not unfrequently in the country, Treatment of elm floors. The grain of elm is often of great of elm floors. beauty, if properly brought out. I find that a strong decoction of logwood, applied hot, will do this, if the wood is after-colouring wards rubbed with boiled oil, and finally polished or liquid for elm. varnished. For colouring the pattern on elm, as this needs to be darker than the broad edging, a very little of the iron solution may be mixed with the logwood stain. Much must not be added, or a jet black will be the result.

In far the greater number of modern houses, however, the floors are of deal; and for this material the amateur cannot do Treatment of better than buy some one of the prepared wood-stains sold by the colourman. He can get whatever depth of shade he requires, but he will do well to remember that it is advisable to keep the ornamental border somewhat darker than the broad stained surface outside it.

For general directions as to applying stains, and also as to finishing stained work, "Hints on Floor-staining" may be read with advantage. It will be well to bear in mind that General ' directions. between the processes of staining, oiling, and polishing. sufficient time for drying must be allowed, and that oil takes much longer to dry than stain. Varnish will not lie evenly. Staining. or set properly over imperfectly dried oil. My advice oiling, and polishing. is, however, not to varnish on those woods which require oiling, viz., oak and elm, but to polish them with beeswax and turpentine. This remark does not apply to Remarks on

always be varnished, and not oiled.

polishing.

No absolute rule for the width of the stained edging with its ornamental border can be laid down. It must be more or less proportions as the room is larger or smaller, and to some extent of edging and border. it must be influenced by the width of the boards; for, as shown in the illustrations, it will be well as far as possible to accommodate the decoration to the lines of the floor. Good medium A good medium width is 2 ft. 3 in. for the dark edging width. A good medium width is 2 ft. 3 in. for the dark edging and 1 ft. 2 in. for the ornamental border provided that the room be large enough to admit of it, but after all, the width

the ornamental border on these woods; this must

of edging and border must always be regulated by the area of the room. As a broad rule it is well to have the stained part wide enough to receive such articles of furniture as are usually ranged round the walls, and not so wide as to make those parts of the room slippery on which people require to walk much.

In the illustration, two designs for this work are given. Both are very simple, and by no means imposing on paper. But it must be remembered that with the materials before us. Designs for intricate patterns would not be practicable, and, moreornamental bordering. over, that the floor is not the place for elaborate ornament. As a part of the room on which the eve frequently rests without effort, the floor ought not to be left undecorated by those who study good taste, but to tread excessive and delicate ornament under foot does not suit our sense of forms for bordering. the fitness of things. These designs are such as can

easily be set out with the compasses and straight-edge, and no great artistic skill will be required to invent others equally applicable.

I may observe here that as this kind of floor decoration extends but little to those parts of the room where the traffic

wearing away in places as the staining which extends over the whole apartment. If, however, the work should become a little dulled here and there, it may be freshenedup by rubbing over with a little linseed oil; or, if necessary, it may be re-varnished or re-polished, as the case may be. At a doorway, or a much-frequented window, it will of course be well to protect the work with, say, a piece of harmoniously-coloured Indian matting or some similar

window, it will of course be well to protect the work with, say, a piece of harmoniously-coloured Indian matting, or some similar covering.

The recent introduction of the carpets known to the trade and to the public as "Kidderminster Squares," if it be not Kidderminster the outcome of a generally expressed wish on the part squares. of the latter to get rid of the old and inconvenient system of nailing down carpeting over the entire surface of the floor, has, at all events, done much to promote a desire of this kind. These carpets are made in a variety of sizes, and it will be difficult to find a room in any ordinary house which one size or another of those usually supplied by the manufacturers will not suit. No carpets can be better suited for those who are obliged to look at a sovereign, or

perhaps even a shilling, twice before they spend it, for a good-sized room can be covered at a cost of from $\pounds 2$ to $\pounds 3$. Of course, those who are able to afford it will do better to have a Brussels carpet made up with a border to match, or to buy a carpet from Turkey, India, or Persia, such as may be seen every day in great variety at Treloar's, in Ludgate Hill.

The medium width for stained edgings and borders that has been suggested above is manifestly only to be followed when the centre of the room is left uncovered by any carpet, or Extent of staining for if only carpeted, say, during the winter months. When a carpet is kept down permanently throughout the year, there is no necessity whatever to go to the expense or trouble of making an ornamental border. In this case the staining should be subordinated, as far as its width is concerned, to the size and weight of the carpet, and, as a general rule, the minimum width of staining shown may be put at 9 inches, and the maximum at 15 inches. Whatever may be the width of staining shown, it should extend at least 6 inches under the carpet. The carpet will thus be brought to a distance on all sides of from 9 to 15 inches from the skirting-board, and will be held down and kept in place by the front legs of chairs resting on its edge when placed back against the wall, and by the heavier pieces of furniture, such as sideboards, cheffoniers, pianos, whatnots, etc.; a great advantage when the carpet is light, and therefore the more apt to be turned up at the corners or kicked up here and there by the feet of the inmates of the house.

In conclusion, a caution may be given here that in laying out stained bordering it is desirable in no case to follow the course of bays and recesses. These should be disregarded, so that the unstained space in the centre of the room be in the form of a rectangle. For example, suppose a room to have a bay window and a recess on each side of the chimney. Having decided the width of the edging, measure off that width from the skirting on the unbroken sides of the room, from the corners of the bay and from the corners of the projecting chimney-breast, and through the points thus obtained mark off the lines that bound the central unstained area.



CHAPTER III.

ANOTHER METHOD OF DECORATING BOARDED FLOORS.

Aspect of ordinary boarded floor—Easy system of decoration for floors—System explained—Width of planks in relation to the work—Setting out the work—Commencement of actual work—First operation—Quickest mode of incising lines—Treatment when joints are very close—Making holes for pegs—Gluing pegs—Square pegs and holes for them—Short incised lines of border—Treatment of margin—Case of plank in middle of floor—Chisel work in designs—Some necessary hints and cautions.



HE long parallel lines of an ordinary boarded floor are far from pleasing to the eye, and hence, unless it be carpeted throughout, the room never presents a satisfactory appearance to the housewife. The Aspect of "upset," however, of taking up and boards as a satisfactory appearance to the housewife.

cleansing these planned carpets, is so great, that they are often allowed to remain down until they become an abiding place for dust, and sometimes, a home for things of a far more objectionable nature; while if there could be some means found of breaking the bare monotony of the boarded floor, the occupant of the room would soon perceive that a rug by the fireside, or a square of carpet where the table stands, is all that comfort requires.

The object of the writer is, therefore, to furnish the amateur with an easy method, by which any floor laid with ordinary deal boards may be so decorated, that he may please himself as to what extent of carpeting he may care to lay of decoration down upon it. The system may be carried out for boarded floors in all parts of the house, and may be applied to the side decoration of halls, passages, and stairs.

This system of decoration consists in crossing the "joint-lines" of the boarded floor with transverse lines, incised so as to divide

the surface of this into squares, and then by boring holes, according to a design fixed upon, and driving into them pegs explained. of black, or dark-coloured wood, to give an ornamental character to the whole. By a glance at Fig. 1 the reader may form an idea of the style of decoration which may be produced by this method.

The steps by which this kind of floor decoration is done, have now to be given seriatim. The width of the boards is of no consequence, but floors are so generally laid with 7-inch planks in wide planks, that it may be taken for granted that the relation to floor to be decorated will be one of this kind. If the planks be wider the only difference will be an enlargement of the

squares into which the floor is divided.

In setting out the work according to the design given in Fig. 1. which represents one-fourth of a square floor, the first step will be to find the joint-line, or the plank which lies in the middle of the floor, or comes nearest to it. Let us suppose a joint-line A A in this instance to be in or nearest to the middle of the room; then the line BB bisecting it at right angles should be drawn, and this will divide the floor, as nearly as can be, into four equal parts. On either side of the line BB draw other lines parallel to it, and each one at the distance of 7 inches (or width of plank) from its neighbour line, until the whole floor is marked out in squares.

This being done, the actual work of a simple pattern like the part marked ACED, might be begun at once; but for the more elaborate border part it will be necessary to mark in Commencethe additional lines in the sub-borders F. F and G. G. as ment of well as the centres for the black pegs in the intermediate portions. When all this is done, the floor may be considered as set out ready for the actual work.

The first operation will be to cut in the transverse lines, viz., all those lines running parallel to B B, together with this line also, and the width of these lines must depend upon that First of the joint-lines. Where the boards have not been well seasoned the joints will open a of an inch or more, but we may consider 10 to be the average width of opening in the joints of a fairly seasoned floor of these days.

Where the floor is level, and the boards are uniform in grain,

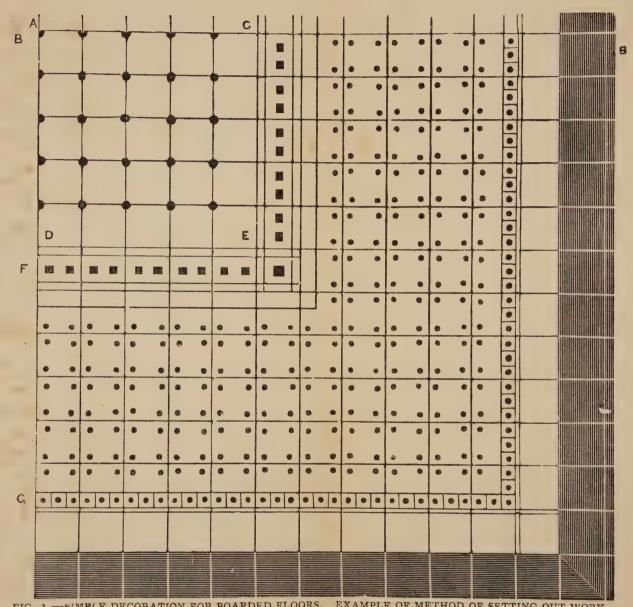


FIG. 1. -SIMPLE DECORATION FOR BOARDED FLOORS. EXAMPLE OF METHOD OF SETTING OUT WORK.

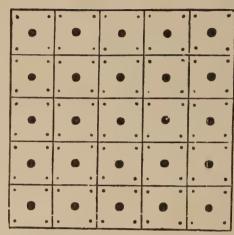


FIG. 2.—DECORATION WITH PEGS ONLY.

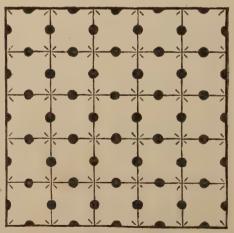


FIG. 3.—PEGS AND CHISEL WORK COM-BINED.



the quickest way of incising the cross lines will be by means of a plough, a straight-edge being fixed on the floor as a guide. The

plough used for making the grooves for some kinds of glazing would probably be the best. My carpenter mode of incising lines.

cutting a thread (filum) line. In cutting these transverse lines, the operator will not, however, attempt to start from, or continue the line to, the outside of the pattern, but will leave one square at least at either end, to be cut in by hand with a chisel. Indeed, all the lines will be best cut in with this tool if the boards be

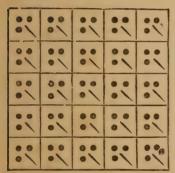


FIG. 4.—DECORATION WITH PEGS AND CHISEL WORK COMBINED.

FIG. 5.—DECORATION WITH PEGS AND CHISEL WORK COMBINED.

"shakey" and inclined to splinter, or if the floor be uneven. A good sharp V chisel, or dividing tool, if the operator has one, will be found of service. Where the joints are very close, it will be sufficient to cut in the cross

lines deeply with a knife, and follow this up with a hard black crayon—indeed, a crayon should be drawn along all the incised lines, so as to give them the dark appearance of the old joint-lines, or a stain may be used for this purpose.

The transverse and other right lines being cut in, to make the holes for the pegs will be the next operation, and for this work centre-bits of various sizes should be used, except Making where the holes have to be bored on a joint-line, as in holes for pegs. the part of the design marked ACED. Here an auger would be better, as the joint-line would furnish no steady centre for the

point of the bit. Whatever tool is used, sharpness is indispensable, as the holes must be bored smooth and round.

The pegs must of course be of such diameter as to require driving into the holes with a mallet; and it will be found best to drive them nearly home, and then level off the top of them with a

sharp elbow-chisel. Extra se-

Gluing pegs. by gluing before driving them. As for the material, ebony pegs, or pegs of pine stained black, will afford the best contrast; but mahogany, walnut, or any dark-coloured wood, may be used with good effect. Stained pegs will require retouching with stain after being levelled off. In the patterns given, most of the pegs are round, but

Square pegs and holes for them. square pegs may be used, as in the sub-border, FF. Fig. 1, provided the holes be squared with a chisel to match them; indeed, though it involves more trouble, a very much better effect may be got by using pegs of this shape, set either square or anglewise, in conjunction with round pegs.

The pegs being driven in and levelled off, the short in-

Short incised lines of the sub-border G G should be cut in,

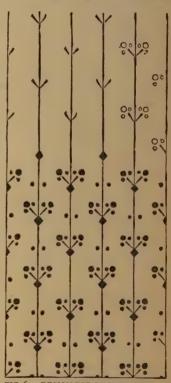


FIG. 6.—DESIGN FOR PEGS AND CHISEL WORK BASED ON JOINT-LINE ONLY.

and darkened with the crayon, or a stain. If stain is used, "running" may be prevented, by taking off superfluous moisture with a piece of blotting-paper.

It now only remains to be considered what shall be done with

the margin, for as in no floor can one depend upon finding either a joint-line or a plank exactly in the middle, there will almost always be an inequality in the width of the margin; if this, however, be left tolerably wide, and it be stained of a dark colour, the difference of width will not catch the eye. In Fig. 1 the shaded part represents this stained margin.

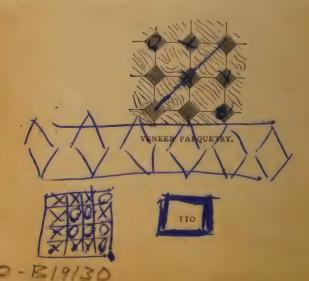
In case a plank instead of a joint-line occupies lengthwise the middle of the floor, the setting out of the work must be begun by drawing two transverse lines, 7 inches (or width of plank) apart across the middle of the floor, so as to give a centre square instead of a centre intersection.

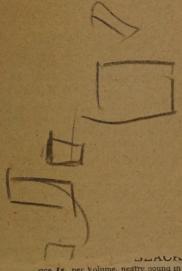
The other illustrations—Figs. 2, 3, 4, 5—show various patterns, which may be carried out in this work. In three of them a little additional chisel-work is introduced, by which considerable relief may be given. Without doubt, by the aid of the chisel and knife-file, a pattern, dispensing with long transverse lines altogether, might be carried out with pegs—a design based upon the joint-line only, as in Fig. 6. This, however, I have never seen tried, but those for which directions have been given above have been carried out with remarkably good effect.

An old proverb very truly declares that there is no accounting for tastes, and another points out as truly that what is one man's

meat is another man's poison. Now, although there can be no doubt that the method of decorating boarded floors which has been described above cannot fail to present an attractive appearance when properly carried out, and greatly improve the monotony of a surface broken only by a series of parallel lines traversing its length at regular intervals, it is probable that many will be found who will disapprove in toto of this mode of beautifying floors. For example, it is unlikely that many owners of house property would be found who would sanction decoration of this kind being carried out by the tenant and occupier of a house for the time being, because the procedure necessarily inflicts a certain amount of damage on the floor, and the result produced is, moreover, permanent, and can only be got rid of by removing the boards thus treated and relaying the flooring, which will involve some little cost in new floor-boards and

labour. I must confess that I should not like to have improvements of this, or of any other kind, that interfere with the fabric itself, carried out by the tenant of any house that belonged to me, without my sanction; and therefore it is only right that I should recommend any and every tenant who is inclined to ornament any part of the flooring of the house in which he is residing, in the manner described, to come to an understanding with his landlord on the subject before he begins. And in parsonage houses, of which the rector or vicar, as the case may be, is tenant and owner for life only, or for such time as he may be inclined to hold the living, when they change hands the incomer has a claim upon the outgoer, or his legal representatives, for "dilapidations," and I am by no means sure that improvements or alterations of this kind. which, as I have said before, involve damage to the fabric to a limited extent, could not be twisted in such a way as to find a place in the items classified under this disagreeable heading. I may be wrong, and I sincerely hope I am, but in everything that we do in this life reasonable caution is necessary, and I am clearly in the right in holding out a danger signal in a matter about which I am myself in doubt.





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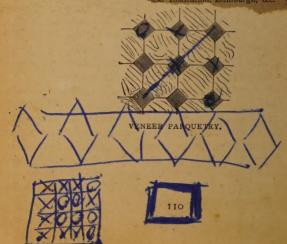
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